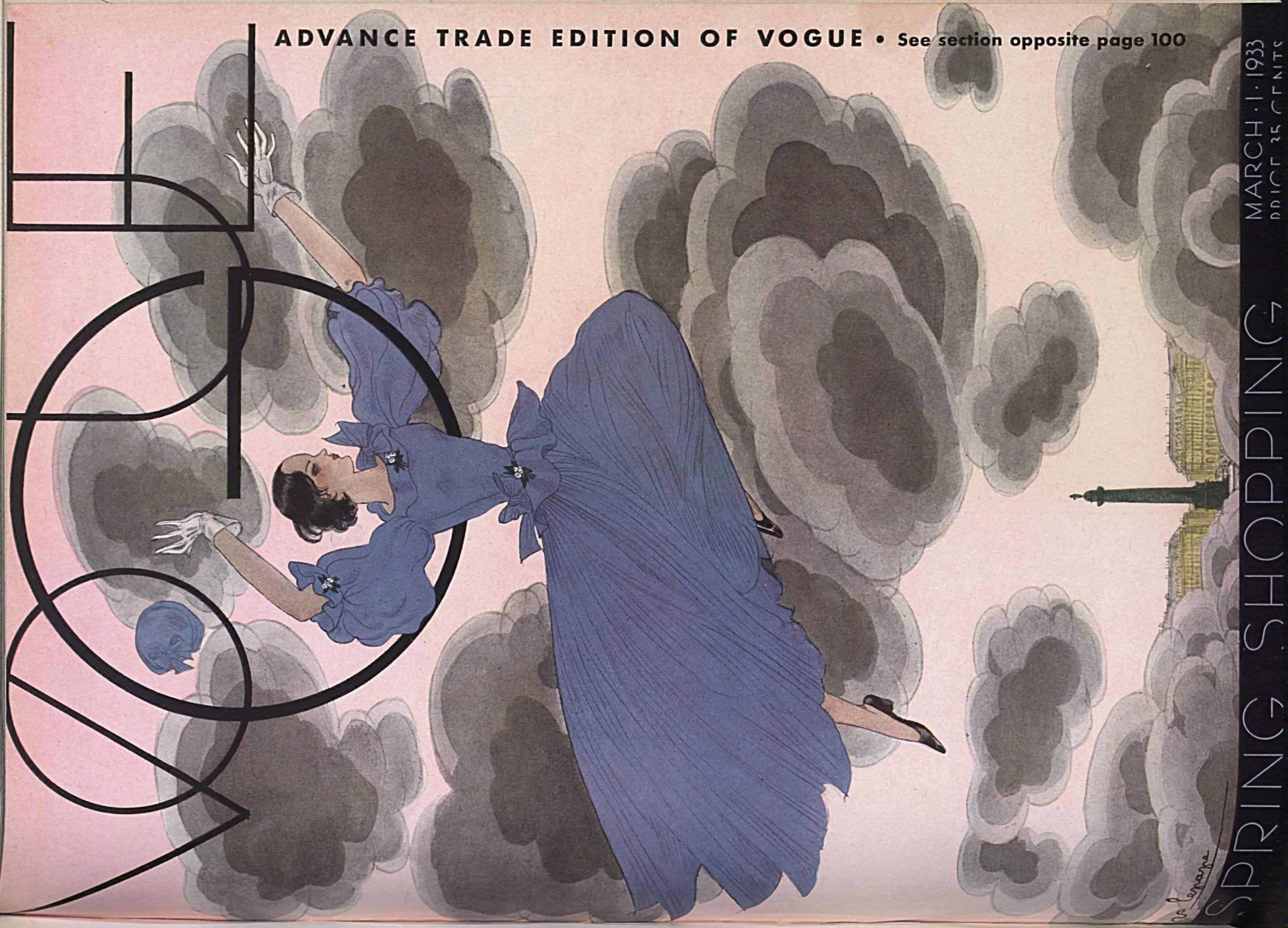
ADVANCE TRADE EDITION OF VOGUE • See section opposite page 100

MARCH 1 1933
PRICE 35 CENTS

SPRING FASHIONS





Always uniform - Always the finest



HEINZ TOMATO JUICE

★

HEINZ Tomato Juice has the tempting, natural flavor and color of big, luscious, sun-ripened tomatoes right off the vine. Its quality is unvarying—unsurpassed. And every-time you drink this refreshing, ruddy beverage you know it is the finest you have ever tasted.

Heinz Tomato Juice is pressed from prize, Heinz-bred tomatoes the very day they are picked. You get the undiluted, unspiced juice with only a pinch of salt added.

You will never tire of Heinz Tomato Juice. Let every member of your family enjoy the uniform quality and unmatched flavor of this rich, full-bodied, wholesome drink the year around.

Heinz Tomato Juice is sold in both tin and glass containers at good grocers almost everywhere.

H. J. HEINZ COMPANY

PITTSBURGH, U. S. A. · TORONTO, CAN. · LONDON, ENGLAND

Ever eat a tomato right off the vine?.. that's

HEINZ

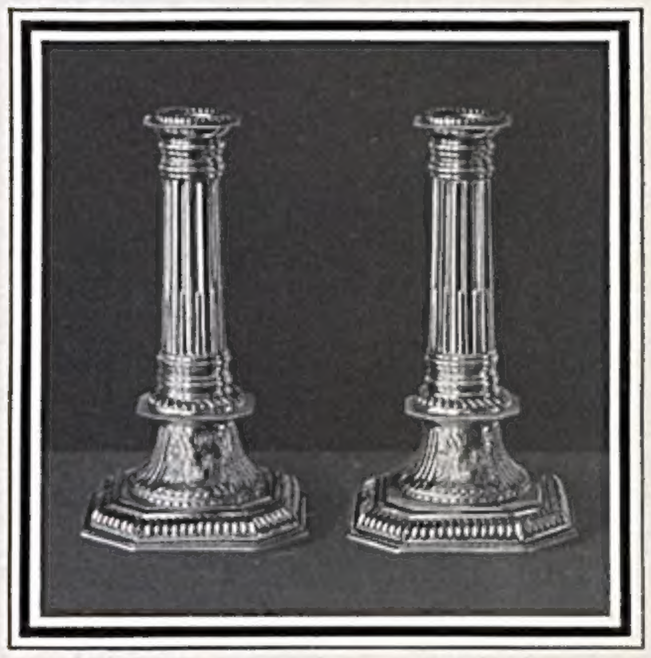
Tomato Juice

Heinz Tomato Ketchup — Heinz Chili Sauce

Heinz Cream of Tomato Soup

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS



Antique
English Silverware

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

The Verdict

IS FINAL!



When six of America's foremost sportswear manufacturers unite with Fifth Avenue's most famous stores in acclaiming Lastex sportswear the verdict is final.

No Sag - No Bag - Perfect fit - Perfect Comfort. These are the qualities of fabrics into which Lastex is knitted or woven. • Lastex dresses yield gently to every movement of the body but always return to their original shape.

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B - S. AUGSTEIN
C - DAVID CRYSTAL
D - GOLDWORM Sportswear
E - WOLFSIE Knitting Mills
F - SNYDER BROTHERS

The models illustrated are wearing the famous "Wonderfit" Lastex hats featured on Fifth Avenue by BEST & CO. "Best knows what is Best."

Lastex

1790 BROADWAY
NEW YORK CITY

VOGUE
March 1st, 1933

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Vol. 81 No. 5
Whole No. 1455



Model 740



Model 741

Model 742

Model 743



Best's presents

A QUARTET OF DELIGHTFUL EASTER FASHIONS FOR *SUB-DEBS

10.75 16.75

Model 740—One of the prettiest prints of the season is used in this frock with its tiers of pleated ruffles, and its trio of fabric flowers. Deep blue and rose (perfect under navy coats) or tan and brown (to wear under beige or brown coats). Sizes 11 to 17. 16.75.

Model 742—Any young girl would look her best in this chic little suit (with hat to match) of English type diagonal tweed in soft "Harris" colors—blue, green, or tan. Sizes 11 to 17, the complete costume 16.75.

Model 741—Puff sleeves, a crisp white pleated jabot, and a striking monotone print lend distinction to this silk frock. Navy and white, rose and white, or gray and white. Sizes 11 to 17. 16.75. Also in plain navy, green, beige, or Patou blue, at the same price.

Model 743—Who'd ever guess so much sweetness and charm could cost so little as this frock? Triple sheer print in soft blue, green, or rose, with petal collar and rosette of crisp white organdy, plain navy or bisque silk crepe. Sizes 11 to 17. 10.75.

MAIL ORDERS FILLED

Please give second choice of color wherever possible.

Best & Co.

FIFTH AVENUE AT 35TH ST., N. Y.

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE



*Reg. U. S. Pat. Off.

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SHALIMAR



Magic spell of the east . . . . . the enchantment of Shalimar

GUERLAIN

PARFUMEUR • PARIS

EVENING DRESSES

Ready-to-wear from Bergdorf Goodman



Photo by Von Horn • Setting by Bergdorf Goodman Antique Corporation

At Bergdorf Goodman, "ready-to-wear" signifies something quite other than the run-of-mine, sell-at-a-price dresses usually associated with the term. Often designed in the house, often of exclusive materials, always beautifully made and meticulously fitted, they grace any occasion, and lend true distinction to the well-proportioned figure.

ON THE PLAZA • NEW YORK

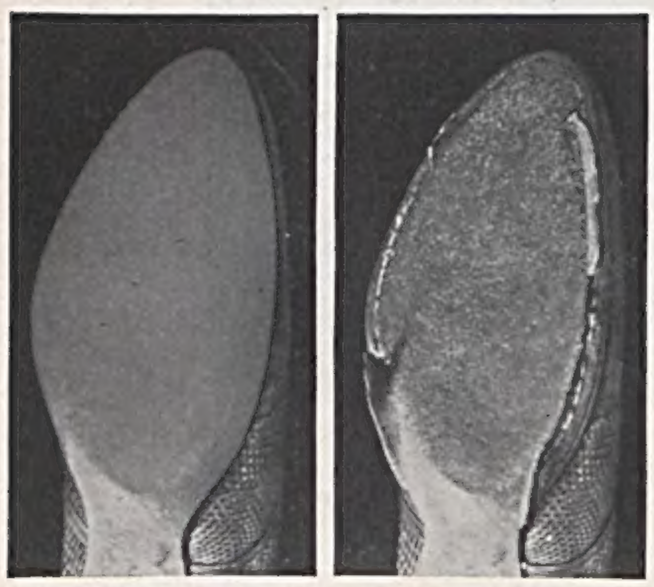
BERGDORF GOODMAN

FIFTH AVENUE AT 58TH STREET

"*do you know any really good swear words?*

THESE SHOES ARE
PRACTICALLY NEW
—*BUT* JUST LOOK
AT THEIR
—'PEELY' SOLES!"





Compo Shoe
SMOOTH SOLE

A Shoe With
"peely" sole

Isn't it exasperating? You're starting for a party, warmed by the inner glow which comes from the conviction that you're perfectly groomed. Your dress is a knockout, your wave is perfectly set . . . the world is yours! And then the whole evening is ruined. Your foot reveals a shoe with a "peely" sole, frayed and shabby at the edges . . . ugly to behold.

Don't blame the shoe—blame yourself. If you buy shoes of ordinary construction, this peeling can happen at any time. But, you can save yourself this annoyance by insisting on Compo shoes.

Compo shoes are made by an improved method which *molds the upper and sole into a single unit,* making them softer, more flexible. Compo shoes cannot possibly peel. And as for comfort and complete charm, they reach a new high.

Millions of pairs will be made this year by leading shoe manufacturers. You can buy these shoes in all price ranges at the most reliable stores. May we suggest that you insist on Compo shoes? Any number of reasons make it worth your while to do so. Avoiding "peely" soles is only one. *Compo Shoe Machinery Corporation, Boston, Mass.*

COMPO
TRADE MARK

A name which stands for a new and improved shoe as made by over 100 leading manufacturers



THE PRINTED FROCK is in three colors—a new version of the polka dot that is especially chic. The cowl collar ties in back and can be adjusted to suit the wearer. In black and white with green, navy and white with copen, brown and white with orange. Sizes 14 to 40. **$29.50**

A SUIT with monogrammed Taffeta Scarf. Tailored and ever so wearable. The pin striped skirt and mixture jacket are made of Jonetta, a knitted fabric that is exclusive with Golflex. In gray and white, green and white, brown and white, navy and white, and black and white. Sizes 14 to 40. **$25.00**
(In Canada—$29.50)

SMARTEST STORES EVERYWHERE

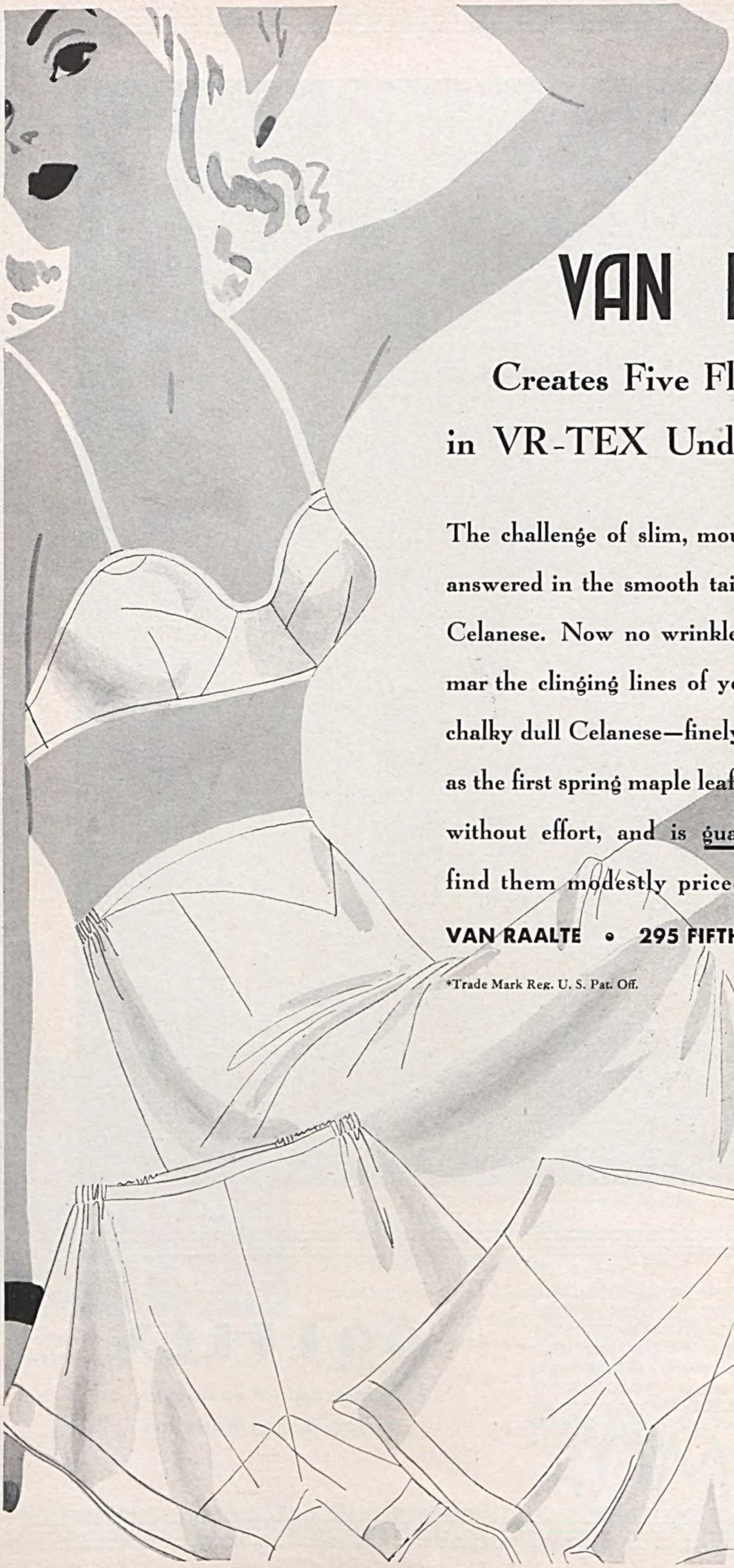
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fashions that will do wonders
to your Spring Wardrobe

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VAN RAALTE

Creates Five Flatterers for Spring in VR-TEX Underthings of Celanese*

The challenge of slim, moulded spring fashions is smartly answered in the smooth tailoring of VR-TEX garments of Celanese. Now no wrinkles, or creases from seams, need mar the clinging lines of your frocks. The fabric is lovely, chalky dull Celanese—finely knit, sleek and smooth to touch as the first spring maple leaf. It is run-proof, may be washed without effort, and is guaranteed not to shrink. You'll find them modestly priced at smart shops everywhere.

VAN RAALTE • 295 FIFTH AVENUE • NEW YORK CITY

*Trade Mark Reg. U. S. Pat. Off.

VR-TEX vest, band leg pantie, brief, and yoke pantie of Celanese **$1.00**

VR-TEX cupped brassiere of Celanese . . . . . **$.50**

FORTUNATE INDEED IS THE FOOT THAT STEPS INTO THIS *Charmed Circle*



Fortunate because it will find in this *charmed circle* of *vitality* a new smartness in style, a new sense of foot-freedom, a new conception of value in shoes. Fortunate indeed, because in Vitality Health Shoes the "vitality principle" of shoe construction means buoyant grace, an erect, lissome figure and happy, tireless feet. Thrice fortunate because in these lovely shoes VALUE takes on a threefold meaning—in style, in fit, and in quality. As for enlightened economy, look at these prices.

$5.00 . . . *Extreme Styles* $6.00

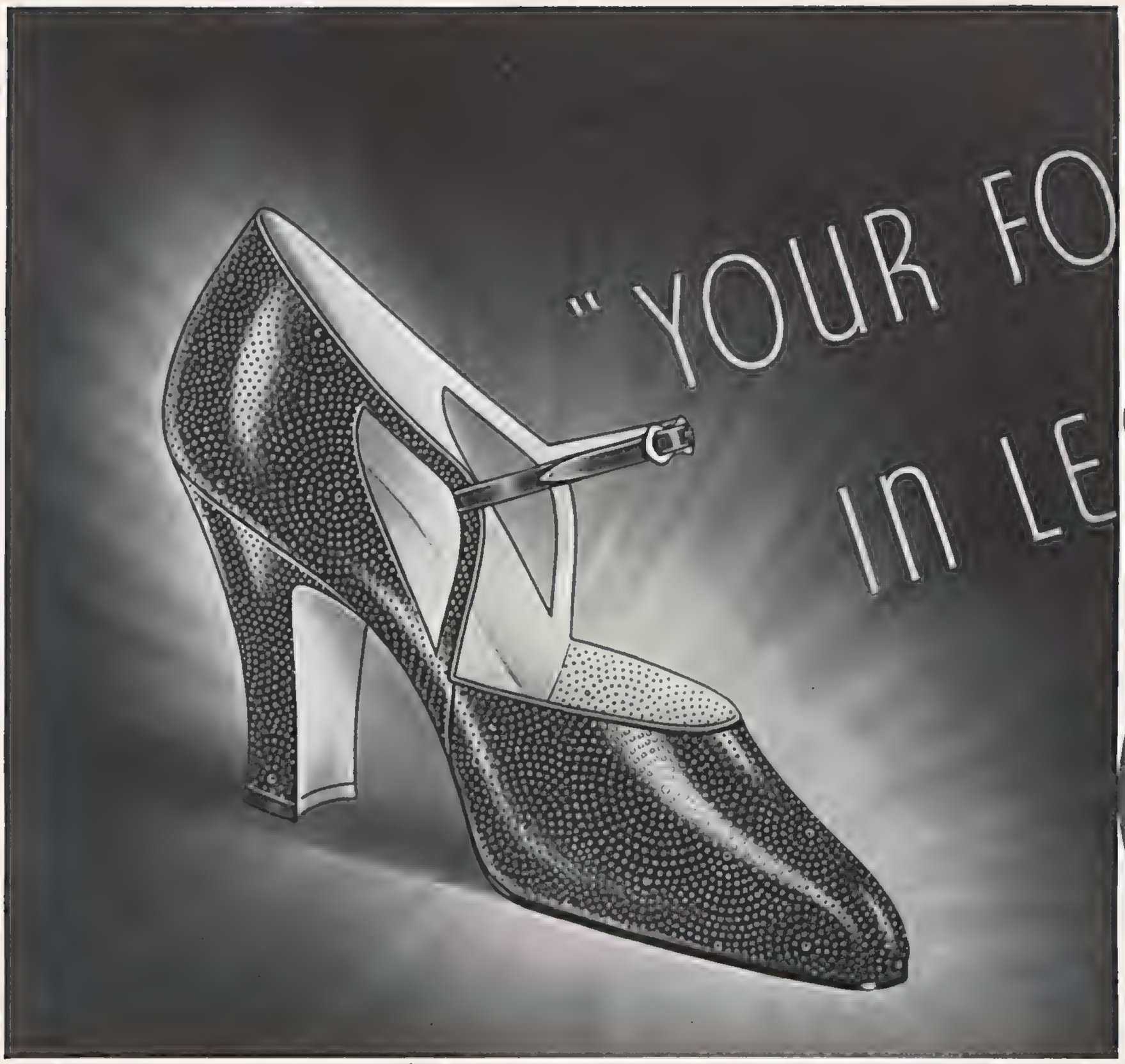
VITALITY SHOE COMPANY · ST. LOUIS
Division of International Shoe Co.



$5 EXTREME STYLES $6

VITALITY
health shoes

SIZES 2 TO 11 · · WIDTHS AAAA TO EEE



OTPRINT
"
ATHER



LACETTE ONE-STRAP • *In black, blue, or Chaff beige kid with all-over Lacette design.*

This is *"Lacette"* – the new Matrix Shoe that stylists are raving about!

It's *light*, it's dainty, it's *cool* as only a ventilated shoe can be and every one of its 14,174 perforations contributes to its lace-like loveliness. You can enjoy this charming pattern in Matrix Shoes for every type of costume — three-eyelet tie, one-eyelet tie, spectator tie, and one-strap — each has its own irresistible appeal. And, of course, "Lacette", as well as all the other smart new Matrix styles, assures you the instant, *natural* ease of a sole moulded to fit every arch and curve of the foot like "Your Footprint in Leather". Write for new Fashion Announcement and the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, New York . . . Matrix Style Studio: 47 West 34th Street, New York City.

Matrix Shoes

*Design Reg. U. S. Pat. Off. 14,174 perforations—by actual count—in a pair of ties



LACETTE 1-EYELET TIE • *In black or Chaff beige kid with Lacette design on the vamp.*

LACETTE 3-EYELET TIE • *In blue or black kid with all-over Lacette design*



MATRIX OFFERS A VARIETY OF STYLES AT $8.50 AND $10.00

Sanforized-Shrunk



Style is so fragile —so easily shattered.

Shrinkage may destroy it in the first tubbing.

But now comes **SANFORIZED-SHRUNK,** the new "style insurance" for cottons and linens that maintains chic lines by eliminating all shrinkage in laundering. It is applied to the newest cottons and linens which are presented in smartest frocks by America's leading designers and most exclusive shops.

Many of these new introductions are so outstanding in "balanced quality" that they bear a sponsorship tag as illustrated, giving the name of the **Sanforized-shrunk** fabric. Balanced quality means style correctness, tailoring excellence, color fastness, superior fabric that is **Sanforized-shrunk.**

If you are unable to find in your favorite shop sponsored dresses bearing these fabric names, write us for information.



SANFORIZED PROCESS OF CONTROLLED SHRINKAGE

Cluett, Peabody & Co., Patentees, 40 Worth Street, New York City

LIGHT...COOL...COLORFUL



but above all SMART

They'll be the thing for active feet to wear as the days grow balmier . . . as the summer trek turns to beach, to country club, to this or that gay holiday resort. Wherever you go, this season, go smartly shod—and lightly. Brighten your fresh summer costumes with trim, colorful "U. S." Sport Shoes. Make your choice from a variety of styles in open mesh or exclusive "U. S." chain-weave fabric. White, Summer brown, Freedom blue, Raspberry red, or Arab green—with cuban or wedge heels.

UNITED STATES RUBBER COMPANY

1790 BROADWAY NEW YORK CITY



You're *certain* to want a cool shoe like this for summer—a T-strap sandal with college heel and an upper of exclusive, chain-weave fabric in the new dull colors . . . Not the least of its virtues is a corkcrepe sole—extremely lightweight, full of life, durable and a real protection against heat underfoot. A very smart, very popular "U. S." sport shoe—and it's low-priced, like all the other models shown.

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

There is only one WAMSUTTA

LAST year we asked the readers of VOGUE whether we should continue to make Wamsutta Sheets as well as we know how or whether we should give in to the clamor for cheapness and stop being so fussy about Wamsutta quality.

The following is typical of the letters we received . . . It sums up what hundreds said, *viz.* *"There is only one Wamsutta"* and *"For Heaven's sake don't change it!"*

"As a special favor my mother gave me two Wamsutta Sheets to take to college my freshman year . . . Our college laundry was so rough on things that we hardly dared send them anything but linen . . . My other sheets were replaced each year but the Wamsuttas stood up faithfully for four years and I am still using them and they look like new.

". . . (This last statement is an absolute fact and it is not written to flatter the manufacturer).

"Even without such substantial proof of their wearing quality I should still ask you to keep the quality of Wamsutta at its high standard. For I have slept in silk sheets and in linen sheets but none have ever had that indefinable 'feel' *of Wamsutta . . . Please don't cheapen it!"*

* * * *

Wamsutta Sheets have not and will not be cheapened in quality. They are still in a class by themselves — as fine and smooth and delightful to the touch as they ever were. The only thing that has been cheapened is the price . . . and that is lower, right now, than you will probably ever see it again as long as you live.

WAMSUTTA MILLS, *Founded 1846,* NEW BEDFORD, MASS.

NEW YORK SALES OFFICE, 180 MADISON AVENUE



THE DOG MODE OF VOGUE



Boveway Beau Brummel

Greyhounds

and Dandie Dinmonts

Outstanding English and American winners—dogs at stud—puppies and grown stock.

WINDHOLME KENNELS

ISLIP, LONG ISLAND, NEW YORK



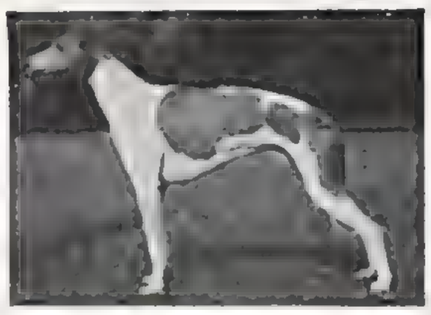
Welsh Terrier International Champion Aman Melody of Hitofa.
Mr. F. Spiekerman, owner

A Lass O'llandilofawr

My shocked expression springs from overhearing Betty, the pretty hostess of the Kennel Club Dog Show, pronouncing the name of our native heath! And only yesterday she told her boy friend that I was "the cutest baby English Black-and-Tan". Fancy that, if you can. Yes, I am a Welshman, from the heart out . . . Welsh Terrier, thank you. I thought that slander about our English ancestry had been settled, once and for all, way back in the 80's. It's our family skeleton.

I don't have stream lines or stand-up ears, but if you ever want a bright, companionable, smart little dog, look me up. I'll weigh about twenty pounds when I'm full grown, and wear a black-and-tan coat. I am at home in the city or country, in an apartment or a villa. There are only a few of us in this whole big country of yours, that is from the best families, of course.

The Dog Mode of Vogue will always tell you where to find me; and to be perfectly fair, where to find about ten other kinds of terriers, as well as about sixty other breeds of pedigreed dogs, some of which are quite nice, in their own peculiar way. It might be quicker to write to some of these kennels, mentioning that you read Vogue. This magazine has been a sort of family album for me for quite a while; and I think it's the best place to meet the right people in dogdom. Don't forget to look me up. And mind, I'm not English or Scotch or Irish, but a Welsh Terrier. My history is a long and interesting one. If you want to know more about me or some of the other recognized breeds just address a letter to the Manager of the Dog Mode of Vogue, 1928 Graybar Building, 43rd at Lexington, New York City, who will gladly answer any question pertaining to dogs, their care or keeping, without obligation on your part.



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Puppies, three months old, $50. each. Shipped anywhere on three days' approval. Order yours today by wire or phone.

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Fee: Forty Dollars
Promising puppies now offered

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Owner, MR. FREDERIC H. HOE
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Carillon Kennels
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Beautiful puppies and grown dogs, orange and sables, champion pedigrees. Promising show prospects.
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Phone: Rye 2726

Coming Dog Shows Throughout the Country

March 1, 2—*Toledo Kennel Club, Toledo, Ohio.
March 3, 4—Portland Kennel Club, Portland, Ore.
March 3, 4, 5—*Detroit Kennel Club, Detroit, Mich.
March 7, 8, 9—*Capital City Kennel Club, Columbus, Ohio.
March 11, 12—*Western Reserve Kennel Club, Cleveland, Ohio.
March 14, 15, 16—*Dayton Kennel Club, Dayton, Ohio.
March 17, 18, 19—*Cincinnati Kennel Club, Cincinnati, Ohio.
March 18—Providence County Kennel Club, Providence, R. I.
March 19—Greater Chow Chow Club of California, Los Angeles, Calif.
March 24, 25, 26—*Chicago Kennel Club, Chicago, Ill.
March 25—Manchester Kennel Club, Manchester, N. H.
March 31, April 1, 2—Mississippi Valley Kennel Club, St. Louis, Mo.

*A representative of The Dog Mode of Vogue will attend those shows marked with a star.

THE DOG MODE OF VOGUE



MILLER'S Bio-Tested FOODS

135% more food value—kennel tested, kennel proved. Ask your dealer or send for FREE FEEDING and new COMPLETE FEEDING GUIDE.

BATTLE CREEK DOG FOOD COMPANY
307 State St. Battle Creek, Mich.



Cairn Terriers All. Courtesy Mr. and Mrs. Tappin

How to Select the Dog You Want to Buy

Having decided on the breed of dog you want, the next thing to know is how to select the dog. My first suggestion is to buy a book relating to the breed you think you want. This will give you an understanding of the origin, history, peculiar characteristics and the care needed. It has vital bearing on how well you and your dog will get along together. For instance, I know that Wirehaired Foxterriers naturally like to dig in the ground, under grain boxes, in barrels and corners. But one owner said she had whipped her Wirehair to break him of the habit—without succeeding. Could I tell her why? I did, partly by asking her if it were possible to break pickaninnies of liking watermelon! It is born in them.

The best place to size up the kind of a dog you want is at a dog show. Almost every large city has several dog shows annually. There you not only can see specimens of all breeds, but can get much valuable information concerning them.

Some breeds rise and fall in popular favor from year to year; some breeds will always be favorites. Of those that take sudden rises in favor it would be well to learn something of the past history, usefulness and adaptability to your everyday life. Though Jack and Jill may urge you to buy the cutest little puppy, remember that, *if only for the dog's sake*, you and your family must live with him in peace and harmony during his term of life. If possible select the breed that has proved its worth in every possible way.

The old fallacy still confronts us that well bred dogs lack stamina and intelligence. All dogs of the various breeds exhibit physical and mental capacity of varying degrees. But the fact that much advancement has been made in all breeds, offers convincing testimony and denial of that claim. The well bred dog is the best.

Another place to gain accurate information concerning the kind of dog you want is at established kennels. There you can see dogs of varying ages, and in most cases you can see at least one generation back of the dog you select.

The old prejudice against females as pets is fast dying out. It should. My belief regarding it is that generally people want to follow the lines of least resistance in caring for a dog, but still have the benefit of dog companionship and protection.

C. E. HARBISON

GREAT DANES

A child's pet
A man's pal
A guard for the home
We raise puppies that are sound and healthy



Winslow Kennels
White Oak Shade
R.F.D. #3
New Canaan, Conn.



Konig Heinze mannchen
Mrs. H. P. DONNELL

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MINIATURE PINSCHER CLUB OF AMERICA
Address Dr. W. H. Dohm
561 West 141st Street, New York

CANADIAN ST. BERNARDS

Puppies and breeding stock, reasonably priced. We have the type that has made the St. Bernard famous in the world of dogs. Photos, prices on request.



LAKE MANITOU KENNELS
Watrous, Saskatchewan, Can.

WHEN WRITING TO KENNEL ADVERTISERS . . .

When you write to one of these kennel advertisers it is a good plan to specify, in your first letter, the breed, sex, age, size, color of the dog you have in mind, as well as the sum you care to pay. It is also advisable to tell the breeder the environment in which you expect to place the dog, that is, whether it is an apartment or a city or a country home.

All of these facts will help the breeder to make a more intelligent selection for you, and at the same time clarify the negotiations incident to the purchase of a pedigreed dog. And we suggest that you mention *Vogue* in writing.



Ch. Halcyon Play Boy

Dogs of Distinction
Irish Wolfhounds and Welsh Terriers

Puppies for sale by Ch. Halcyon Play Boy, our sensational home-bred and out of champion dams. Also a few young wolfhounds that bid fair to be great show dogs as well as ideal companions.

Halcyon Kennels, Reg.,
GOSHEN, NEW YORK Tel. Goshen 154

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All of excellent breeding and type.
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PEKINGESE
Puppies, youngsters and mature dogs
Highly pedigreed.
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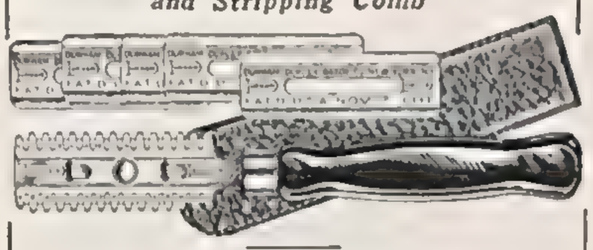


Your BOY Can Keep His DOG Healthy, Trim and Smart

GIVE him this handy, easily manipulated stripping comb. Fun to use. Saves expensive trimming costs. Used and endorsed by leading kennel managers. Insures a smooth, even finish. Complete with 6 blades in leather case.

$1.50 AT YOUR DEALER'S OR MAIL COUPON

Duplex Dog Dresser
The New, Improved Plucking and Stripping Comb



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A necessity for the amateur. Complete directions how to Trim, Groom, Pluck, Strip and Condition all Terriers. Describes Terrier build and anatomy. 21 pictures with full instructions. Chart mounted $1.50. Unmounted $1.

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Enclosed find $..... for ..... Dog Dresser, $1.50 each. For ..... Terrier Trimming Chart, $1.50 Mounted ($1 unmounted).
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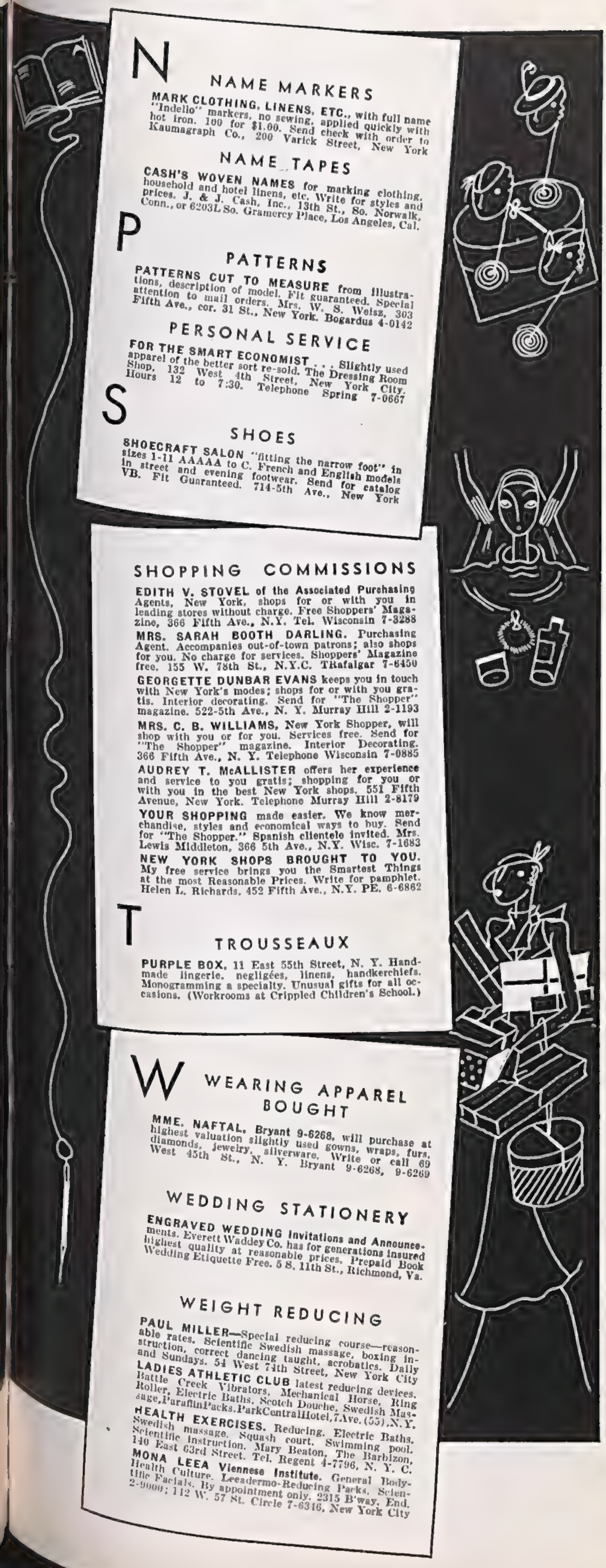
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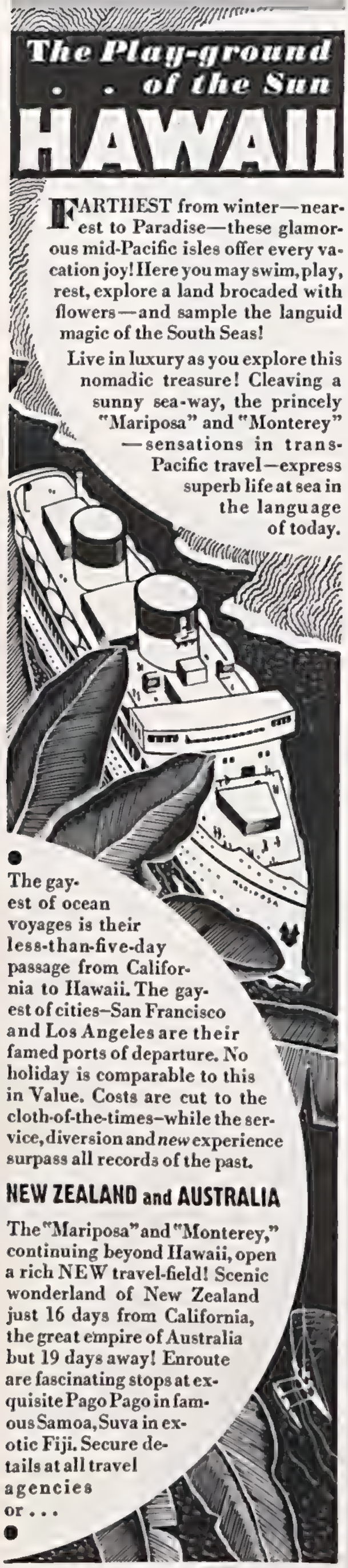
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Matson Navigation Company. For rates, reservations, information, call or write 814 Second Avenue, Main 3677.

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CANADA

Halifax, N. S.

French Line. For rates, reservations, information, call or write French Line, Furness Bldg., Halifax, Nova Scotia.

CANADA (Cont.)

Montreal, Quebec

French Line. For rates, reservations, information, call or write Antonio Labelle, G.P.A., 1196 Phillips Place, Marquette 2361.

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French Line. For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, W., Elgin 1282.

Vancouver, B. C.

French Line. For rates, reservations, information, call or write French Line, 966 W. Hastings Street, Seymour 5380.

Winnipeg, Manitoba

French Line. For rates, reservations, information, call or write H. P. A. Hermanson, G.P.A., 470 Main Street, Telephone 24266.

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GRENADIER—A dapper, all-purpose model in light-weight flannel wool featuring the dashing, new military lines. Here's a coat that is ready for any kind of duty—does distinguished service against any brand of weather. A practical, waterproof coat with lapped out seams, inverted back-plait and roll collar. Very admirable in the burgundy you see here and in blue, black or beige.

LONGCHAMPS—Quite the most captivatingly styled all-weather coat you've ever seen. You'll like the simple military lines, raglan shoulders and new cape-like collar with broad, flowing lapels. Plain, turned seams without a sign of stitching; tuck-in belt; and two pockets with square double flaps. Particularly handsome in dark blue crepe de chine and in chocolate brown.

RAINCAPE—Be romantic in the rain! This clever wrap-around cape-coat comes to you straight from Paris. It is white feather-weight silk, lined with white crêpe de chine and is just as attractive when worn over another coat. Never a nuisance, for it rolls into a mere handful and can be stowed in a pocket. Also good in a deep, lustrous blue silk and in chamois Peachskin.

GOLFING—A brief, trim, smart little jacket in contrasting shades of Peachskin. Weighs next to nothing and has a bellows back that leaves you shoulder-free and not at all coat-conscious. Wear it for any activity with a weather hazard. In chamois Peachskin with beaver brown trim above, and equally intriguing in chamois and brick-red or in Belgian blue Peachskin and navy blue.

**These stunning coats are, every one, authentic adaptations of model coats by such eminent Parisian style authorities as JENNY, REDFERN, LYOLENE and JANE REGNY. All are* genuinely waterproof—*all are* unbelievably inexpensive. *Ask for the new weatherproof coats made by the United States Rubber Company.*

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Forstmann Woolens



Two spring costumes in Forstmann Woolens. *(Left)* A coat in Putty beige, with a removable fur-trimmed cape. *(Right)* Smartest of smart . . . the untrimmed coat that looks much like a dress . . . in Forstmann's new Delphina blue.

Forstmann Woolens

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Silks . . . AT LEAST A HUNDRED YEARS *Different*



So YOU'RE going to Chicago! Well, here's your first thrill . . . months in advance, as *fashions* should be.

Marshall Field Manufacturers have commemorated the coming Century of Progress Exposition in a series of silk prints.

Now, don't think you know all about *that*, because this thing, in this way, has never been done before.

The fair itself will create a new feeling in art and design in our country, and the silks are a foretaste of that epoch. They're the "maiden effort" of Walter Dorwin Teague, the industrial designer who has poured genius into crystal goblets and custom motor cars. So here you'll find no little flowers of yesteryear, but silks that are fashion-right right now, and flowing with colors that only an artist could mix.

Of course, we won't sell Century of Progress Prints to every woman. They're minority fashions — so much the better for *you!* See them now and wear them early. The best shop in your city is the place to look. Or why not read about them further in our fast-tempoed little book? Just drop us a hint that you'd like to have it. Marshall Field & Company, Manufacturers, Merchandise Mart, Chicago.

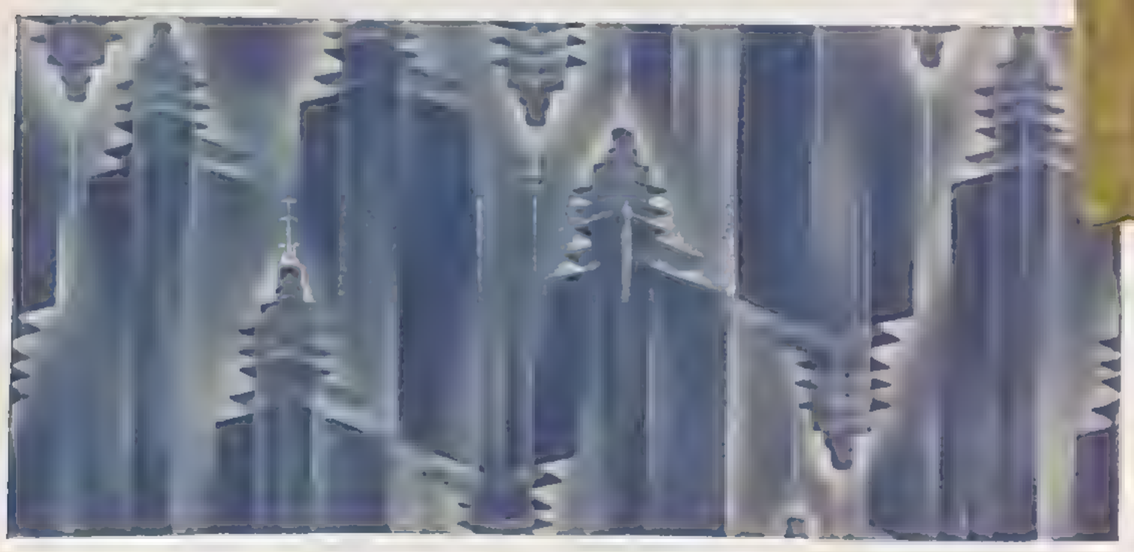
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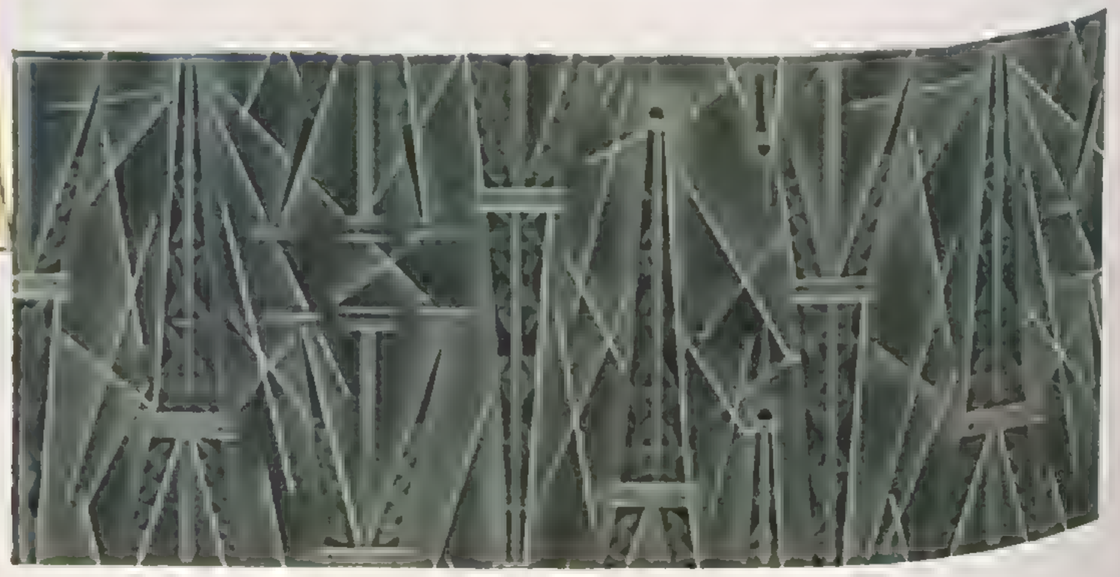
Century of Progress Prints will form a pageant across country, beginning in the silk section of Lord & Taylor. Inquire at the best shop in your own city. And look for these three themes . . . they're particularly good:

Left, below—"Science Tower." That may sound like the campus, but it's really a high point in the Exposition skyline. High point in silk-design too.

Right, below—"Sky-ride." Hold your hat when you take the ride, and hold your heart when you see the silk . . . it's stunning!

On the figure—"Hanging Dome." It will lift you up! All-over design of jewel-like facets, in fine soft colors.

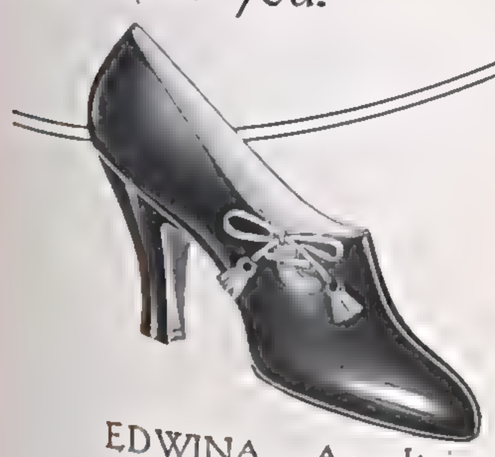




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The greatest of shoe designers cannot create ultra fine styling without the freedom to choose and use the finest quality shoe materials, regardless of cost ~ ~ ~ And even then, fine styling and fine materials must be flawlessly fashioned by expensive hand-tailoring methods ~ ~ ~ Every Rysonele model reveals this unmistakable trinity of *fine* styling, *fine* materials and *fine* tailoring ~ at $8.50 to $10.00. No cheaper shoe can possibly bring such style satis-faction ~ no higher priced shoe can bring you more ~ ~ ~ as the new spring styles by Rysonele will show you.



EDWINA... An ultra-smart side tie Oxford featuring the new Gypsy center seam. "Styled by Rysonele."



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JUNO... The new punched-through idea... the outstanding trim for 1933, in a Two-Eyelet Tie model. "Styled by Rysonele."



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Two tone tan and brown tweed suit especially effective with a sherbert pink blouse.

SOCIETY

BIRTHS

NEW YORK

Alexander—On January 17, to Mr. and Mrs. Frederick Beasley Alexander, junior (Florence Reid), a daughter, Ann Millington Alexander.

Bedford—On January 7, to Mr. and Mrs. Eugene D. C. Bedford (Janet L. Williams), a son.

Davis—On January 1, to Mr. and Mrs. Edward King Davis (Virginia W. Shepherd), a daughter.

Doty—On January 22, to Mr. and Mrs. George E. Doty, junior (Ann Hyde), a daughter, Isobel Ann Doty.

Gillespie—On January 29, to Mr. and Mrs. C. Waring Gillespie (Jane Baldwin), a daughter.

Hoyt—On January 4, to Mr. and Mrs. Walter S. Hoyt (Anne H. Fish), of Stamford, Connecticut, a son.

Kane—On January 4, to Mr. and Mrs. John B. Kane (Amelie B. Seixas), twin daughters.

Kimball—On January 24, to Mr. and Mrs. Richard A. Kimball (Josephine J. Dodge), of Manhasset, Long Island, a son.

Plimpton—On January 16, in Washington, D. C., to Mr. and Mrs. Francis T. P. Plimpton (Pauline Ames), a son.

Ryan—On January 5, in Orange, New Jersey, to Mr. and Mrs. Quincy G. Ryan (Barbara S. Baxter), of Short Hills, New Jersey, a daughter, Barbara Joan Ryan.

Shippee—On January 26, to Mr. and Mrs. Winsor Shippee (Elizabeth K. Hamilton), of Red Bank, New Jersey, a son.

Stout—On January 10, to Mr. and Mrs. Gardner D. Stout (Clare Kellogg), twin sons.

Struthers—On January 18, to Mr. and Mrs. James Struthers (Almira H. Foster), a daughter, Gray Struthers.

Tracy—On January 3, to Mr. and Mrs. Ernest B. Tracy (Emily Pepper Watts), a son, Ernest B. Tracy, junior.

Vaillant—On January 12, to Mr. and Mrs. George C. Vaillant (M. Suzannah Beck), a daughter, Joanna Beck Vaillant.

BOSTON

Bradlee—On January 23, to Mr. and Mrs. Sargent Bradlee (K. Louise Trippe), twin daughters.

Eckert—On January 10, to Mr. and Mrs. Robert Paul Eckert, junior (Olga Mifflin Frothingham), of Boston, Massachusetts, and Freeport, Illinois, a son, Richard Frothingham Eckert.

PHILADELPHIA

Kellett—On January 10, to Mr. and Mrs. Roderick G. Kellett (Dorothy Clothier), of "Brinklow," Villa Nova, Pennsylvania, a daughter.

Severn—On January 10, to Mr. and Mrs. William B. Severn, junior (Eleanor F. Coleman), of "Acorn House," Haverford, Pennsylvania, a daughter.

DEATHS

NEW YORK

Barnes—On January 26, Davis Barnes.

Belmont—On January 26, in Paris, France, Alva E. S. Smith Belmont, wife of the late Oliver H. P. Belmont.

DEATHS

Colgate—On January 5, Gilbert Colgate.

Cowdin—On January 6, at Palm Beach, Florida, Elliot C. Cowdin, of Far Rockaway, Long Island.

Marbury—On January 23, at Sutton Place, New York, Elisabeth Marbury.

Parsons—On January 15, in Summerville, South Carolina, Robert William Parsons, husband of Alice P. Read Parsons.

Perry—On January 7, Alvan W. Perry, husband of Mabel M. Foster Perry.

Slayback—On January 19, Henry B. Slayback, husband of Jessie Tefft Slayback.

Tiffany—On January 17, Louis Comfort Tiffany.

Tilton—On January 5, in Scarsdale, New York, Edward Lippincott Tilton, husband of Mary Eastman Bigelow Tilton.

Wylie—On January 12, Dr. Robert Hawthorne Wylie, husband of Belle G. Mulford Wylie.

BOSTON

Chase—On January 4, Josiah Brown Chase, husband of Fielding D. Turner Chase.

Ropes—On January 8, Professor James Hardy Ropes.

Sayre—On January 15, at Cambridge, Massachusetts, Jessie W. Wilson Sayre, wife of Professor Francis B. Sayre and daughter of the late President Woodrow Wilson.

CHICAGO

Lord—On January 21, John B. Lord.

Marshall—On January 24, in Washington, D. C., Fielding Lewis Marshall.

WASHINGTON

Bayard—On January 8, Mary Willing Clymer Bayard, wife of the late Thomas F. Bayard.

Goff—On January 7, at Thomasville, Georgia, Guy Despard Goff.

Van Winkle—On January 16, Mina C. Ginger Van Winkle, wife of the late Abraham Van Winkle.

ENGAGEMENTS

NEW YORK

Brown-Waters—Miss Elena Brookes Brown, daughter of Mr. and Mrs. Elliot Chipman Brown, of Rye, New York, to Mr. B. Gordon Waters, son of Mrs. Bertram G. Waters, of Brookline, Massachusetts.

Bushnell-Patterson—Miss Marguerite A. Bushnell, daughter of Mr. and Mrs. Douglas Stewart Bushnell, of Morristown, New Jersey, to Mr. George Stuart Patterson, junior, son of Mr. and Mrs. George Stuart Patterson, of Philadelphia, Pennsylvania.

Denison-Rumsey—Miss Julia Morton Denison, daughter of Mr. and Mrs. Robert Lincoln Denison, of Cragmoor, Cape Elizabeth, Maine, to Mr. David Rumsey, junior, son of Mr. David Rumsey, of New York City.

Graves-Bullock—Miss Marie Leontine Graves, daughter of Mr. and Mrs. William Léon Graves, of New York City, to Mr. Hugh Bullock, son of Mr. and Mrs. Calvin Bullock, of Denver, Colorado.

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NEW YORK

Kiviette—the American Designer who has brought a new degree of smartness to our stage—also numbers among her clients some of New York's most distinguished women. If you are interested in having clothes created really for you . . . clothes which are individual but restrained, unusual but never bizarre . . . by all means visit Kiviette.

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smart economy
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NEW YORK



Navy-blue wool dress, hip length coat and piqué scarf, $45. Hat, $12.50.

SOCIETY

ENGAGEMENTS

NEW YORK

Kountze-Sterling—Miss Natalie Bliss Kountze, daughter of Mr. and Mrs. Herman Davies Kountze, of Bedford Village, New York, and New York City, to Mr. Duncan Sterling, junior, son of Mr. and Mrs. Duncan Sterling, of New York City and "Keir Knoll," Oyster Bay, Long Island.

Nesbit-Shrady—Miss Anna Browning Nesbit, daughter of Mr. and Mrs. Theodore Browning Nesbit, of Irvington-on-Hudson, to Mr. Francis Lewis Shrady, son of Mrs. Henry Merwin Shrady, of "Pine Tree Corners," Elmsford, New York.

Park-Merrill—Miss Katherine Park, daughter of Mr. and Mrs. Charles F. Park, of Englewood, New Jersey, to Dr. Dudley Merrill, of New York City and Boston, Massachusetts, son of Mr. and Mrs. Edwin G. Merrill, of New York City and Bedford Hills, New York.

Sims-Greeff—Miss Martha Lee Sims, daughter of Mr. and Mrs. Clifford S. Sims, to Mr. Theodore E. Greeff, son of Mr. and Mrs. Enno Greeff.

Stevenson-Hard—Miss Hildegarde Stevenson, daughter of Mrs. Francis Burritt Thorne, to Mr. Frederick Gilbert Bourne Hard, son of Mr. and Mrs. Anson W. Hard.

Wickes-Haines—Miss Marian Forsyth Wickes, daughter of Mr. and Mrs. Forsyth Wickes, of New York City, Newport, Rhode Island, and Tuxedo Park, New York, to Mr. T. F. Davies Haines, son of Mrs. Henry Stevens Haines.

BALTIMORE

Harwood-McElroy—Miss Charlotte Sibley Harwood, daughter of Mr. Stephen P. Harwood, of Baltimore, Maryland, to Mr. Nathaniel Crenshaw McElroy, son of Mr. and Mrs. Clayton McElroy, of Philadelphia, Pennsylvania.

BOSTON

Baltzell-Swann—Miss Ruth James Baltzell, daughter of the late Winton James Baltzell, of Boston, Massachusetts, and New York City, to Mr. Howard Gray Swann, son of Mrs. John Butler Swann, of Milton and Stockbridge, Massachusetts.

Cummings-Hinckley—Miss Margaret Cummings, daughter of Mr. and Mrs. Charles K. Cummings, to Mr. William Hinckley, son of the late Sidney V. Hinckley and Mrs. Hinckley, of Saint Louis, Missouri.

Dow-Bancroft—Miss Marjorie Stone Dow, daughter of Mr. and Mrs. Clifford W. Dow, of Newton Highlands, Massachusetts, to Mr. Hugh Bancroft, junior, son of Mr. and Mrs. Hugh Bancroft, of Boston and "Deer Hill," Cohasset, Massachusetts.

Lyman-Warren—Miss Cora Lyman, daughter of Dr. Henry Lyman and Mrs. Lyman, to Mr. Richard Warren, son of Mr. and Mrs. Joseph Warren, of Brookline, Massachusetts.

Palmer-Lockwood—Miss Margaret Palmer, daughter of Mr. and Mrs. A. Burt Palmer, of Keene, New Hampshire, to Mr. Frederic Gray Lockwood, son of Mrs. Gray Lockwood, of Concord, Massachusetts.

ENGAGEMENTS

Somerby-Curtis—Miss Doris Somerby, daughter of Mrs. Frank Sherbourne Somerby, of West Roxbury, Massachusetts, to Mr. Nelson Curtis, junior, son of Mr. Nelson Curtis, of Jamaica Plain, Massachusetts.

CHICAGO

Battelle-Offutt—Miss Emily Chester Battelle, daughter of Mrs. Albert Chester Battelle, of Chicago, Illinois, and Miami Beach, Florida, to Mr. Douglas Seymour Offutt, son of Mrs. Ellwood Offutt, of Chicago and Oakland, Maryland.

CLEVELAND

Withington-Nash—Miss Harriette Elizabeth Withington, daughter of Mrs. Philip Herbert Withington, to Mr. William Rockefeller Nash, son of Mr. and Mrs. William Fowler Nash.

PHILADELPHIA

Mackenzie-Brown—Miss Clementine Rittenhouse Mackenzie, daughter of Mr. and Mrs. William Percival Mackenzie, of Thornsett Orchard, Bluebell, Pennsylvania, to Mr. Henry Ingersoll Brown, junior, son of Mr. and Mrs. Henry Ingersoll Brown, of "Tolethorpe," Chestnut Hill, Pennsylvania.

Martin-Jordan—Miss Nona McAdoo Martin, daughter of Mrs. Clayton Platt, junior, to Mr. Mahlon Kline Jordan, son of Mrs. T. Carrick Jordan, of Chestnut Hill, Pennsylvania.

Prichard-Miller—Miss Anne Perley Prichard, daughter of Mrs. Frank Perley Prichard, of Haverford, Pennsylvania, to Mr. Walter P. Miller, junior, son of Mr. and Mrs. Walter P. Miller, of Germantown, Pennsylvania.

WASHINGTON

Field-Cheatham—Miss Laura Katherine Field, daughter of Mrs. James Gaven Field, to Mr. William Denman Cheatham, son of Major-General Benjamin Frank Cheatham, U. S. A., and Mrs. Cheatham.

Saul-Gardiner—Miss Teresa Saul, daughter of Mrs. B. Francis Saul, to Mr. W. Gwynn Gardiner, junior, son of Mr. and Mrs. W. Gwynn Gardiner.

WEDDINGS

NEW YORK

Bailey-Gibboney—On February 1, in Saint Bartholomew's Church, Dr. Frederick Randolph Bailey, son of the late Dr. Frederick Randolph Bailey and Mrs. Bailey, of Elizabeth, New Jersey, and Miss Constance Frothingham Gibboney, daughter of Mr. and Mrs. Stuart G. Gibboney, of New York City.

Comly-Willets—On February 11, in the Church of the Heavenly Rest, New York City, Mr. Robert Rowland Comly, son of the late Rowland Comly and Mrs. Comly, of Devon, Pennsylvania, and Miss Julia K. Willets, daughter of Mr. and Mrs. J. Macy Willets, of New York City and "Cassilis House," New Marlboro, Massachusetts.

Fraser-Aldrich—On February 14, in the Church of Saint Mary the Virgin, Mr. C. Malcolm Fraser, of Montreal, Canada, and New York City, son of the late W. Lewis Fraser, and Miss Mary Austin Aldrich, daughter of Mr. and Mrs. Spencer Aldrich.

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SOCIETY

WEDDINGS

NEW YORK

Garfield-Maxwell—On January 12, Mr. James A. Garfield, son of Mr. James R. Garfield, of "Hollycroft," Mentor, Ohio, and Miss Margaret M. Maxwell, daughter of Mr. and Mrs. Howard W. Maxwell, of Glen Cove, Long Island.

Leatherbee-Logan—On January 3, in Saint Thomas's Church, Mr. Charles Crane Leatherbee, son of Mrs. Frances A. Crane, and Miss Mary Lee Logan, daughter of Mrs. Howard F. Noble, of Shreveport, Louisiana.

Payne-Downes—On February 15, in Saint Bartholomew's Church, Mr. John Atkins Payne, of Huntington, Long Island, and Brooklyn, New York, son of Mr. and Mrs. John N. Payne, and Miss Elizabeth Kennedy Downes, daughter of Dr. William A. Downes and Mrs. Downes, of New York City and Darien, Connecticut.

Peterson-Dunn—On January 28, in the Madison Avenue Presbyterian Church, Mr. Andrew I. Peterson and Miss Dorothy Adams Dunn, daughter of Mr. and Mrs. Henry E. Dunn.

Soutter-Downey—On January 7, in the Chapel of the Fifth Avenue Presbyterian Church, Mr. James T. Soutter, junior, son of Mr. and Mrs. James T. Soutter, of Greenwich, Connecticut, and Miss Sarah L. Downey, daughter of Mr. and Mrs. John Irving Downey, of New York City.

von Hofmannsthal-Obolensky—On January 21, in Newark, New Jersey, Mr. Raimund von Hofmannsthal, son of the late Hugo von Hofmannsthal, of Austria, and the Princess Alice Muriel Astor Obolensky, sister of Mr. Vincent Astor.

Wild-Watts—On January 16, Mr. George Thomas Wild, junior, son of Mr. and Mrs. George Thomas Wild, of Douglaston, Queens, and Miss Audrey A. Watts, daughter of Mr. and Mrs. Harry Dorsey Watts, of New York City.

BALTIMORE

Pierson-Ziegler—On January 21, in the Chapel of Saint Bartholomew's Church, New York City, Mr. William V. Pierson, junior, son of Mr. and Mrs. William V. Pierson, of Brooklandville, Maryland, and Miss Elizabeth Virginia Ziegler, daughter of Mrs. Watson Ziegler and of Mr. William Ziegler.

WEDDINGS

PHILADELPHIA

Foster-Keator—On January 21, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. Frank Brisbin Foster, junior, son of Mr. and Mrs. Frank Brisbin Foster, of Haverford, Pennsylvania, and Miss Marion Reed Keator, daughter of Mr. William Chauncey Keator, of Wayne, Pennsylvania.

Satterthwaite-Bristol—On January 6, Mr. Livingston Lord Satterthwaite, son of Mr. and Mrs. George Satterthwaite, of "Terwood Run," Huntingdon Valley, Pennsylvania, and Miss Adelaide Bristol, daughter of Dr. Leverett Dale Bristol and Mrs. Bristol, of Upper Montclair, New Jersey.

Smith-Houston—On February 23, in the Church of Saint Martin-in-the-Fields, Mr. Lawrence Meredith Clemson Smith, son of Mrs. Lewis Lawrence Smith, of "Sherraden," Strafford, Pennsylvania, and Miss Eleanor Houston, daughter of Mr. and Mrs. Samuel F. Houston, of "Druim Moir," Chestnut Hill, Pennsylvania.

Wichfeld-Holden—On January 11, in Reno, Nevada, Mr. Aksel C. P. Wichfeld and Mrs. Widener Holden, daughter of Mr. Joseph E. Widener.

Zantzinger-Geist—On January 4, in the Bryn Mawr Presbyterian Church, Mr. Alfred Zantzinger, son of Mr. and Mrs. Clarence C. Zantzinger, of "Greenacre," Chestnut Hill, Pennsylvania, and Miss Mary Golden Geist, daughter of Mr. and Mrs. Clarence H. Geist, of "Launfal," Villa Nova, Pennsylvania.

WASHINGTON

Robinson-Gherardi—On January 28, in All Saints Episcopal Church, Mr. Christopher Robinson, of Ottawa, Canada, son of Mr. and Mrs. Christopher Charles Robinson, of Toronto, Canada, and Miss Neville Taylor Gherardi, daughter of Rear-Admiral Walter R. Gherardi, U. S. N., and Mrs. Gherardi.

LONDON, ENGLAND

Smiley-Beaton—On January 18, at Saint Margaret's, Westminster, Sir Hugh Houston Smiley, son of Lady Smiley and the late Sir John Smiley, and Miss Nancy Beaton, daughter of Mr. Ernest Walter Hardy Beaton.

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early PARIS openings . . . need we say more?

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It will pack in an inch of space, wash in a jiffy, and fit like a handful of breeze! Your sportiest frock or sleekest gown won't show a trace of what's beneath.

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385 Fifth Avenue, New York City

MIMODE

Underwear and Gloves

V O G U E

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SPRING SHOPPING

Cover design by Lepape

NEW YORK SHOPPING

On with the new! 27–29
New coats and suits 30–31
Three in black-and-white 38–39
Spring take-off for points east or west . 40–41
From New York designers 54–55
Black magic in a tulle cape 62
Score one on the golf course 64
Knitted hats 65
Vogue's smart economies 68–69
Designs for practical dressmaking . . 70, 72

PARIS FASHIONS

Screen scene in pale organdie . . . 33
Fur-trimmed coats made of cotton! . 34
Shuffle up your fabrics for spring chic . 35
Hats in blossom 36–37
Top o' the day 66–67

SOCIETY

Society 18–20
Mrs. Harrison Williams . . . . Frontispiece
Society salad 32
The Hon. Harold Nicolson and the Hon. V. Sackville-West 44
Flight to Paris 50–51

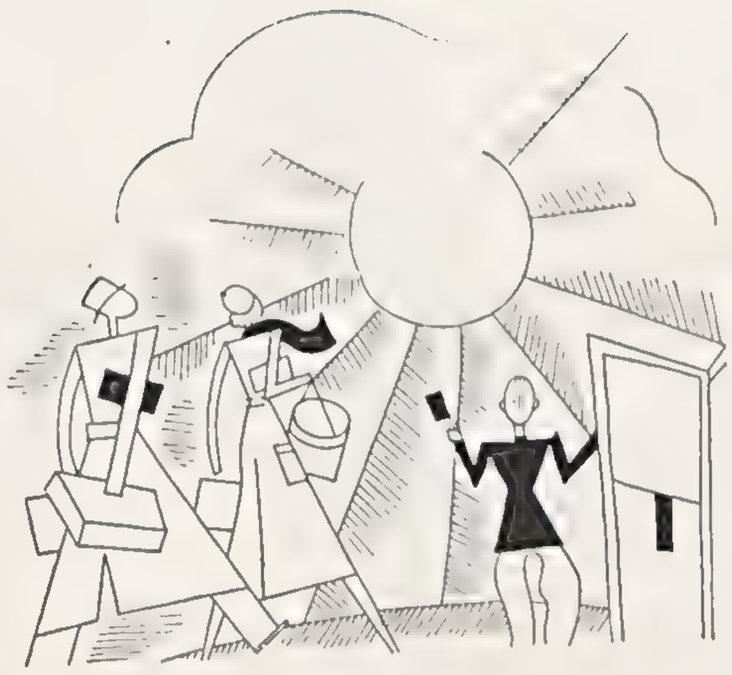
VARIETY

Vogue's eye view of the mode 25
That prehistoric age—1900 42–43
Are the English hypocrites? 45
Semi-virgin territory 46–47
Modern needlepoint 48–49
The bachelor cooks 52–53
March hairs for Mad Hats 56–59
"Pook's Hill," Bedford 60–61
Seen on the stage 63
On her dressing-table 74

ADVERTISING SECTIONS

The dog mode 14–15
Shoppers' and buyers' guide 16, 16a
Schools 16c–16e
Travel 16f–16h
American shops 18–20

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

DU PLUS GRAND AU PLUS PETIT FLACON



BELLODIA

LE PARFUM LE PLUS SUBTIL

CARON

PARIS

Vogue's

eye view of the mode





A WELL-KNOWN thorn in the side of the hostess is the fact that bachelors, contrary to all theory, keep house better than almost anybody. The last straw is when you are entertained by one of these debonair garçons after the theatre, and he proceeds to cook you something in a chafing-dish. Such dash, such style (as you see on pages 52 and 53)—it is too annoying!

AT the left, you witness a miracle of the refining processes of evolution—the clip developed to the *n*th power in chic. In Paris, at least four women at every party have plunked it somewhere about their persons—to hold drapery or just for decoration. Not just the dangling circlet is new, but the upright bar built out in relief. It is a super-clip that its own ancestors wouldn't recognize, and it comes from Cartier.

THERE are all kinds of fame—noisy fame, flash-in-the-pan fame, and any amount of undeserved fame, but there is also one very nice kind of fame, which comes from long service coupled with personality. After such a description, need we introduce Olivier of the Ritz, in Paris, on your right? A monument left from better days, this quietly spoken master of ceremony tells you of some of his memories of the elegant era of 1900, in the article appearing on page 42.





WE are, as you know to your rue, sticklers for source-material, and now we have dug up the exact significances of some pretty funny words you will hear this year. A *chéchia* (shay-shia) is an African fez and is straight or spreading, whereas a Turkish fez slants in towards the top. A *papakha* is a Cossack cap, as worn by the gentleman at the left, whom you doubtless know. You yourself will be wearing all these foreign headgear soon—just turn a few pages and see how often the *chéchia* puts in an appearance.

SO you think that Mexico is just the home of the rumba and the tango, do you? Flip your eyes to the right and look upon one of its other native dances—the fierce bit of foot- and head-work, known as the "Little Stag," by which the native Yaqui celebrates whatever he does celebrate. Never heretofore—we are told—has any living, breathing camera come within eyeshot of this syncopated effort—so we consider that we are treating you to something of a scoop. And, if you will turn to pages 46 and 47, you will find that we are treating you to all sorts of other Mexican entertainment.



LUIS MARQUEZ



STEICHEN

MRS. HARRISON WILLIAMS

A famous beauty and arbiter in gaieties—Mrs. Williams is caught here for the moment at home in New York. In her generous sponsoring of all that is worth while in the new, she constitutes a modern counterpart of a mediæval patron princess

ON WITH THE NEW!

from New York shops

AND now comes that thrilling, but terrifying moment when you plunge forth into the blinding March sunshine and make, cheque-book in hand, for the shops—to pick your first spring clothes.

What those New York shops have to offer is enough to make any normal woman lose her head, so, if you crave a little guidance, we herewith offer ourselves as Pilot.

Before the footwork begins (and let's do only day clothes, this time)—a few front-page news items should be simmering in your brain. You need to know that the first great commandment is—go straight in silhouette. That America likes a little something happening on the shoulder—even though Paris is screaming for straighter sleeves. That hats are shooting upwards. That white ones are terribly exhilarating. That coats can stop anywhere. That capes are the great *beau geste*. That cottons and linens, amazingly, are perfectly legitimate on the street right now. That greys and beiges are genuinely becoming. That an avalanche of white settles everywhere.

And now, let's start.

If you're dying for the utterly last word, pick, by all means, a three-quarters coat-and-dress ensemble. Let the coat be of grey wool, with a dark blue dress showing below. And top it off with a dashing blue Cossack hat—streaked with a dark red ribbon. To dramatize it, on Easter day, beg your young man to send you a clump of red carnations.

Do you crave to be more daring? Then, take a knee-length beige wool cape—very Italian officer-ish—and let it swing over a beige dress with a brilliant scarf of red-and-white dotted silk . . . adding, for real excitement, impudent red-and-white dotted gloves!

Or, you might track down a mustard-yellow swagger coat to wear over a black dress, or, if it has a skirt to match, add a long black tunic. Nothing is newer. If you lean to blue, put a blue coat over a green dress and a green feather in your hat. Or put a blue coat, white faced, over a white wool-like cotton dress—and vitalize it with Agnès's cap of white violets. Or, do both dress and coat in blue—and get exhilaration in a plaid hat.

Speaking of plaid, makes us say something about—

STRIPES, CHECKS, PLAIDS, AND DOTS: Somewhere, somehow, someplace, do get them into your wardrobe. At the right are a few ideas. Stripes: a black-and-white ribbed wool jacket-suit (Altman); beige-and-white silk dress (Best); blue-and-white topped silk dress (Jay-Thorpe). Checks: a blue tweed jacket, plain skirt (Bonwit Teller); red-and-black silk jacket, black dress (Bergdorf Goodman). Plaids: blue wool suit, plaid blouse (Bonwit Teller); Linton plaid coat (Jay-Thorpe). Dots: a black wool cape, dotted dress (Hattie Carnegie); blue redingote, dotted dress (Bergdorf Goodman); blue wool dress (Bonwit Teller).



STRIPES



CHECKS



PLAIDS

DOTS

• Cotton that you'd swear was wool is the amazing stuff of this white dress. You'd wear it now with this blue woollen coat • A spongy wool jacket (second) combines beautifully with its linen dress in a rust-red • Back comes the very long tunic—shown third, of navy-blue rib silk and organdie

• Now, jump to the opposite page. First, a slate-blue wool dress famous for its cape • Decidedly of the moment are the pale blue linen collar and cuffs on the navy-blue wool dress and jacket, next • Two pairs of sleeves—one set in black, one in white—on this chic black crêpe dress

• Directly below is the undisputed sensation of the day—the fox fur piece that practically performs miracles. You may wear it seven different ways—only three of which we show. With it is worn either one of Descat's cox-comb hats, below, made of crêpe; Saks-Fifth Avenue



BERGDORF GOODMAN • BONWIT TELLER • MILGRIM



FOX SCARF FROM HATTIE CARNEGIE

IF YOU CRAVE A SUIT—you have two major choices. Consider, first, the dressmaker type. It means, briefly, a plain little skirt—all skirts are pretty inconspicuous nowadays—and an odd little jacket. It's the jacket that monopolizes all the attention. It can end at a funny length, be as short as a bolero, hang straight and boxy like a schoolgirl's, be slightly shaped, fit like a pea-jacket, or have an elbow cape. It can do almost anything, and, three times out of ten, it contrasts with the skirt. You've already seen those with the striped and checked jackets on the preceding page . . . there are more on page 31. The fez or the small draped toque is the hat to pounce on for this type of suit.

MANNISH SUIT-ABLES: Your second suit choice is that good old reliable classic—the tailleur. Only, this year, it looks as if it were born on Savile Row—very British, very smart, very often of men's suitings, pin-striped flannels, Oxford combinations in two shades of grey, or the everlasting national blue. You have to go far to beat



JAY-THORPE • JAY-THORPE • MADAME ET LA JEUNE FILLE

this—if you have the perfect American figure. The beret with a visor is a rakish hat to set this suit off properly . . . or any of Descat's famous slouch models or Talbot's pancake sailors will do it justice.

EYE-CATCHING BLOUSES: Once you've picked your suit, don't be blah about the blouse. If it's a grey or beige suit, snitch an idea from Mussolini and wear a black shirt—or a brown or dark blue one. Red or bright plaid or print is nice with beige. A few women will do the unusual and wear with the most male-ish sort of suit—the most female-ish blouse—an angelic thing of handkerchief linen or crinkled organdie with Val lace and jabot frill. A starched crisp piqué waistcoat is another idea. A man-tailored striped or checked shirt is another. And, on pages 66 and 67, you'll see innumerable blouses of the softer dressmaker type.

YOUR FIRST DRESS: And some fine day, you will want to step forth without a coat—with just a dress—so you can wear your best sables, your (Continued on page 90)

• Up at the top of this group is a new use of print: on a navy-blue crêpe jacket, above a dress with a print top; from Vera Sanville

• The new Shagmoor checked alpaca makes this a perfect coat for sports wear. Descat hat; Lilly Daché

• This swinging cape tops a Shetland tweed suit; Best

• On and on goes the affection for chamois. This blouse has knit collar and cuffs; Peck and Peck



BENDEL • GERVAIS



KATHLEEN

NEW COATS AND SUITS

• A lot of fur or none—take your choice in your spring coat. Generally speaking, coats fall into three distinct classes—one each of which you see illustrated on this page—the utilitarian one you can wear with any dress; the fur-trimmed coat; and the coat that looks like a dress. On all three, look for amusing shoulder detail—not much!—, for straighter lines, and for some one of the new fastenings

• Almost like a dress is the grey-beige coat of delicious rabbit's-hair wool (above) with entertaining shoulders and scarf, and this is just the last word in flattery

• At the extreme left is a coat you could wear anywhere, over anything. Of grey wool, smooth, smooth as to texture, it has a young collar and loose raglan sleeves

• Smoke fox—the newest on earth—literally makes the navy-blue twill coat at the left



BENDEL • B. WEINSTEIN

• A light top of blistered grey silk over a black dress makes the first suit ultra-ultra
• This is the new printed suit (second)—of wine-and-grey crinkled silk with an indistinct design and a red velveteen choker
• Wide ribs, grey wool, a dazzling printed blouse, a mad spaghetti scarf—the third suit
• The divine black-and-yellow striped linen tunic is the high point of this black wool suit



RHODA GOWNS, INC. • JAY-THORPE

• And what is the spectacular news in the suit world now? Be prepared for anything. Be prepared for any length of jacket—from the shortest one here to that seven-eighths jacket last on this page. Be prepared for odd fabrics: that blistered silk jacket shown first; that very indistinctly printed rough crêpe, second; that widely ribbed woollen, third—ribs are wonderful in all sorts of widths, this season
• Be prepared for a slight widening of the shoulders. Be prepared for unusual blouses: madly gay printed ones or the long striped linen tunic of the fourth suit
• And, finally, be prepared for all sorts of silly scarfs—like that big looped velveteen affair on the second suit, which hooks in back, or the stringy red, green, and white wool one on the third suit which looks for all the world like so much spaghetti

Society Salad



4 parts oil
1 part vinegar
with a grain
of salt

ONLY royalty or that lay prince, Noel Coward, can issue an ultimatum and get away with it, and probably royalty couldn't get away with it in New York. But ticket-holders for the first night of "Design for Living" were informed in no uncertain terms that they were not to give any dinner-parties, not to go to any, were to get to the theatre on time. If you didn't—you'd go on a new theatrical invention, the Black List. All the late people get put on this and henceforth are struck from first-night lists or receive seats well in the rear, a fate almost too gruesome to contemplate. Result: the "Design for Living" audience, the crème de la crème, people who wouldn't hurry for anybody, were in their seats at 8:15.



More discipline, but nice silly discipline, was exercised on her guests by Mrs. Edgar Leonard at a dinner she gave. Just in case any impatient gentlemen felt like moving their place-cards unobserved a little nearer to their heart's desire, she had the cards glued, but glued to the table-cloth. You sat where you were intended to and liked it. At another dinner, Jimmy Warburg wasn't so pleased with his seat at table. Frankly, he was bored with the ladies who flanked him. He was hungry, and the ladies were talkative in a phony-intellectual way. Jimmy asked them, with his golden smile, if they had read a book he invented out of whole cloth for the purpose. One lady said she had indeed, was mad about it. The other said she had read all the reviews, and it sounded appalling. So the two ladies fell to arguing among themselves, while Jimmy ate happily.



A vanishing phenomenon is the erstwhile Big Party. Party is now defined as a few people in to dinner, a few more afterwards, and all of them people you know well, no free-for-alls any more. Like Mrs. Gurnee Munn's little party with all her old favourites. Like Mrs. Deering Howe's dinner before Mrs. Marshall Field sailed. Like the George Wideners' party where they had the new singing-playing girl, of whom more anon, Margaret Chase. Like Mrs. Hearst's party for the Earl of Warwick and the Duke of Sutherland, which party went on afterward to the "Paradise." These British cousins soon after departed for Palm Beach with their tennis score at the River Club unbroken, their hearts still unmoved by any American beauty.



Charles Guy Fulke Greville, otherwise the Seventh Earl of Warwick, is only twenty-two years old. Long will the damsels weep. . . . Count Emanuele Borromeo, the son of the most beautiful woman in Italy, is nineteen. On his departure from Italy, he received twenty-six tearful telegrams from ladies. After a minute in New York, he descended upon Chicago, whose peace of mind he seems to have upset in many ways. One of the minor facts that worried the newspapers was that Count Borromeo did not order breakfast in his hotel. They put this down to an inability to say orange-juice, etc., in English. It is said that, upon reading this fallacy in their morning papers, dozens of Chicagoans called up the Ambassador and ordered a breakfast sent up to him.



The Italian flag has come down from the Waldorf since the Duke of Spoleto sailed for home, seen off on his ship by a delegation of small Italian-American children hastily thrust into peasant costume, with a large bunch of cabbage roses for Il Principe held by their proud leader. Which all brings up the question, how important do you have to be to get a flag hung out of your hotel in your honour? The Prince's presence at the Waldorf was signified by the Italian flag, the German Ambassador rated a German flag at the Plaza—and a young New Yorker we know says that, whenever he goes to Paris, they hang out the black cholera flag, knowing a plague when they see it.



Speaking of plagues, week-end guests are considerably more amusing and entertaining when handled as Mrs. Benjamin Rogers handles hers. She asks parties to her servant-reduced country house, parties of people that are screaming about how they want exercise. She asks them with the proviso that they do their own work. Just like that. No one meets them at the train, they carry their own bags (muscle-building), dine simply off the sideboard (very reducing), go to bed at eleven, rise to a gong in the morning, and make their own beds, tidy their rooms, and cook their own breakfasts. For the rest of the day, they do as they feel like and make themselves very agreeable so that they will be asked again.



If you spend the week-end at the Averell Harrimans', it is something else again. Over the week-end, Arden becomes a club, the Arden Club. About twenty friends are asked, with full privileges to use it as a club, to come and go as they please, to have the time of their lives. They pay a club fee, a teeny little club fee, which makes them feel free of any obligation. Morehead Patterson went to visit the Brewster Jennings one week-end recently, on Long Island. Very modern, very impatient, he flew himself down. Unfortunately, the *wham* of the (Continued on page 92)



LOUISEBOULANGER HOYNINGEN-HUENÉ, PARIS

Screen scene in pale organdie

Two things you shouldn't miss about this dress—the chiffon-like lightness of the yellow organdie, with almost invisible flowers, and the brown ciré satin sash—one of those new ones with long ends in back, over a petal skirt. Mademoiselle Salen posed against a Drian screen



ENSEMBLES FROM MOLYNEUX

Fur-trimmed coats made of cotton!

Believe it or not, this coat—which might be your Sunday-best, this spring—is made of cotton, trimmed with silver fox, and worn over a black-and-white silk dress. The ensemble is Molyneux's "5504," with a coat of Rodier's diagonal wool-like cotton in pale grey

Cotton again, black this time, and very smart—especially over a multicoloured flower-printed dress, in green, red, cream, violine, and pink. A narrow black leather belt accents the dress, and the coat has a collar of natural beige fox. This is Molyneux's "5506"

Just as smart, and newer than tweed for morning or sports, is Rodier's grey-beige dialex, a cotton woven in a herring-bone design. In "5511," it makes a coat trimmed with beaver, worn over a simple brown-and-white jersey dress. All six hats are from Molyneux



ENSEMBLES FROM MOLYNEUX

Shuffle up your fabrics for spring chic

Wool for the dress and jacket (a black-and-white with pied-de-poule checks) and a white blistered cotton to outline it and make the trim hat with a red grosgrain ribbon band. This is Molyneux's "5505," and notice the bulge of the jacket sleeves above the wrist

A good start for spring is "5515," a suit of Meyer's cyngalia (a soft, hairy woollen), all in pale yellowish green. The hip-length of the jacket and the V-shaped hip yoke on the skirt (it makes a belt in back) are good points to observe. The dress has a cowl neck

Here, the blouse is of wool chiffon (really a modern version of good old-fashioned challis) in dark red and white, the jacket and skirt of beige-and-brown tweed. If the lady should prefer, she can button her very short jacket diagonally. This suit is "5513"



AGNÈS—(LILLY DACHÉ) • MARIA GUY (ALTMAN)

Probably no hat on earth can be as rankly flattering as the flower toque—so no wonder its comeback this spring has met with so much rejoicing. Nothing but a mass of white violets is this tricorn of Agnès's. It is named "Nuit et Jour," meaning obviously that you can wear it with runabout evening, as well as afternoon clothes—say, this crêpe Vionnet dress, "3462" Velvety petals scattered all over a wickedly innocent little turban, "Garden of Eden"—high and square at the back, but kept small and light by a fold flattened down over the forehead. The Parisienne has been wearing it with black—a narrow petalled sash may go with it, but here you see it for spring with Vionnet's ensemble, "3509," of romain, satin, and wool



REBOUX—(ALTMAN)

Forget-me-nots and straw-like bands—but this hat, "Ne m'oubliez pas," won't make you feel like a bridesmaid trailing down a church aisle. You wear it on special afternoons—preferably with this Vionnet dress, girdled in darker blue; from Altman. As accents, all the accessories are in beige—note the new gloves of satin and peau d'ange and an antelope bag; both from Vionnet

HATS IN BLOSSOM



MODELS FROM BERGDORF GOODMAN

You have, on these pages, some pretty overwhelming evidence of the perpetual importance of black-and-white. Mrs. Peter F. Chambers champions the combination thus: a white organza (stiffened chiffon) bodice; a black organza skirt, neat little ruffles running hither and yon, and a floating train

Young and slender Miss Mary Taylor manages to look even younger and slenderer in her black-and-white: a crinkled chiffon top above a fluttering chiffon skirt. What with the chic of her beruffled scarf and the length of her trailing skirt, Miss Taylor here is the essence of modernism



BENDEL STEICHEN

White muslin—up from more humble callings—is beautifully embroidered for the adorable jacket of Mrs. Julien Chaqueneau's costume. The dress is of black organza—with a ruffled flange at the back of the skirt. The modern white screen is from W. and J. Sloane, the décor from Colwell

Three in black-and-white

SKY-HIGH

Howsoever you travel—by air or sea or land—, you dress pretty much the same nowadays. And you couldn't do better than put your money in traveller's checks —perhaps the first outfit—tweed suit, coat, and scarf. The hat is Maria Guy's fez, from Bendel

For a good, dependable, direct route to chic—you can always count on beige and brown. The exhibit second on this page is a case in point. A jacket, skirt, and blouse of the same diagonally ribbed wool—a fairly wrinkle-proof stuff—and an accenting scarf

Regard, please, the colour of the first suit on the opposite page. Tweed in a semi-pastel shade! This is the utterly new thing for rural localities and journeying about. Four pieces make up this outfit—platinum fox-collared coat, jacket, skirt, and blouse

A mannish vest buttoning straight up the front is something worth shouting about on the second suit on the opposite page. The fabric is a horizontally striped herring-bone tweed, the vest is sleeveless, and there's a wide scarf to keep annoying drafts off your neck

Capes will be about the smartest passengers on all means of transportation. The one on the opposite page has the new Nurse Barclay collar—thanks to Mr. Hemingway and Miss Helen Hayes. Both the cape and the suit are of tweed in a new check



PECK AND PECK • PEGGY HOYT



RHODA • FORTNUM AND MASON • MRS. FRANKLIN, INC.

Spring take-off for points east or west

THAT PREHISTORIC AGE—1900



1933—ENTERING THE RITZ

By Jean Fayard

POOR 1900—an absurd era, an era of hideous fashions and righteous morals, an era so smug, so self-satisfied. Ridiculous females playing tennis in leg-o'-mutton sleeves and dust-sweeping skirts; comic moustached young men, their hair parted in the middle, swinging Malacca canes; enormous hats and rustling dresses at the races in Auteuil; victorias rolling along the avenue du Bois, complete with high-stepping horses, footmen, and coachmen.

So thinks the twenty-year-old of to-day.

But don't condemn the past, Mademoiselle 1933, without letting it speak for itself. It is true that you are making history—you, with your funny little hat perched on the side of your head, your sleeves as absurdly puffed as those of other times. But come, just for once, and have tea at the Ritz.

"What? To see all those old girls, those friends of my mother?"

"Why not? Some of those 'old girls,' as you disrespectfully call them, are still very well preserved. But even better preserved are the old pre-War traditions of the Ritz."

Here is Olivier, the head waiter, the great master of ceremonies, who bows respectfully. But, of course, you know Olivier. Every one knows him, or pretends to. Let's ask him what he thinks of the period 1900. No one in Paris has more memories of before the War.

"I knew 1900 very well," he begins in his quiet voice, deliberately made monotonous. "I came to the Ritz in 1898—a year after it opened. We already had a distinguished clientele—almost exclusively English. It never occurred to us to have heat in the apartments, because the English dislike warm rooms. It was only when the Americans started to come that we installed central heating.

"Yes, that was a wonderful period. The most celebrated men of the day were Monsieur Alexandre Duval, who languished with love for Mademoiselle Cora Pearl, and Boni de Castellane, who built a pink marble palace. Life was easy, then. Money was freely spent, but not flung away as it was in 1924. In those days, the Austrian princes often stayed with us. The Prince of Lichtenstein, for one, gave immense dinners and brought his own *tzigane* orchestra of thirty musicians to play all night for his guests.

"H. M. Edward VII., then Prince of Wales, always put up at the Ritz—except on one occasion. He arrived unexpectedly, and the lady who was occupying his apartment refused to give it up. She simply said her money was as good as the Crown Prince's, and left it at that. He went to the Bristol, and we have had that episode on our conscience ever since.

"People understood luxurious living, then. They ate a great deal and drank more, but no one was ever drunk—at least, not in the Hotel. I have seen a Slavic prince drink a whole bottle of vodka to give him an appetite, follow it up, during dinner, with seven different wines and several liqueurs, and then walk out regally to his carriage. He always waited until he got to a Montmartre 'boîte' before allowing himself to slide under the table. Yes, those were good days."

"You must have known every one, Olivier"—my young friend interrupts, "you must have known Marcel Proust. His heroes all begin or end at the Ritz. And I have heard that he often came here himself."

"He did, Mademoiselle. I remember Monsieur Proust perfectly. His illness had made him into a confirmed night-owl. He usually arrived about half-past eleven, wearing, even in summer, a fur-lined overcoat. He would dine alone in the deserted *salle à manger* and distribute lavish tips to every one who did him the slightest service. One night, as he was going out, he reached in his pocket for change, and not finding any, said to the door man: 'Have you a *louis?*'

" 'Yes, Monsieur Proust, here (Continued on page 82)



1900—ENTERING THE RITZ



A SCENE FROM THE CURRENT FILM

HOYNINGEN-HUENÉ, PARIS



"The Girl from Maxim's" in the movies

All Paris is going to see again—this time on the screen—that gilded comedy of the Gay 'Nineties—"La Dame de chez Maxim's." Above, you see George Grossmith, Frances Day, and Leslie Henson. Who knows—perhaps this will start another wave of fin de siècle elegance? Hour-glass curves, willow plumes, mutton sleeves—the 1900 clothes in all their glory have been faithfully reproduced by Jean Oberlé, who designed them after dresses stored away in the Redfern closets—and who—incidentally, did the sketches on these pages



STEICHEN

The Hon. Harold Nicolson

and the Hon. V. Sackville-West

Perhaps you will know them by reputation singly, rather than jointly—V. Sackville-West as the distinguished English novelist—Harold Nicolson as the renowned political pundit. After pursuing separate paths of authorship, they are now collaborating on a lecture tour of the United States—as the Hon. Harold Nicolson and Mrs. Nicolson

ARE THE ENGLISH HYPOCRITES?

By Harold Nicolson



I WAS asked, the other day, to write an article for a German magazine. It was a reputable magazine, but one which deals gladly with topical subjects. I said I would. And then they asked me to take as my subject the problem "*English cant: is it as formidable as ever?*"

I was distressed by this mandate. In the first place, I much dislike washing British linen before a foreign public. In the second place, I am not so sure (or rather I *was* not so sure) what this word "cant" really meant. And in the third place, I did not feel quite certain that the readers of the *Literarische Welt* would wholly appreciate my point of view.

Yet it is not for nothing that I am, or was, a journalist. I pulled towards me my Remington and so portable. I inserted a clean sheet of paper. I began to tap. And after the first few words, I was obliged to have recourse to the dictionary. For what, after all, is cant?

The dictionary was not very illuminating. It said that the word was used for thieves' jargon, and, by association, for the slang or current language of any particular caste or set. I therefore journeyed to London and, more specifically, to Saint James's Square.

In the upper gallery of the Reading Room of the London Library, I found a larger and better dictionary. The balustrade which runs across this gallery is not a wide balustrade. I am not a narrow man. I was thus much disturbed when a gentleman of no mean proportions wished to pass by me on the way to the Dictionary of Islam. I let him pass. And then, having unfolded and propped my own volume against those little lecterns which enliven and mitigate the said balustrade, I turned to the word "cant."

There were many abbreviations and sub-paragraphs, but in the end I reached the point which the *Literarische Welt* desired. I found the definition of that use of the word which (I am glad to observe) is dying out in England, and which (I regret to observe) is employed on the Continent with ever-increasing frequency. "A term," I read, "used to denote the desire to adduce an ethical motive in place of an egoistic motive." That, I felt, was a very apt definition. And it was around that definition that I endeavoured, with laudable patriotism, to defend my countrymen.

I did not, and I do not, deny that there is a special shade of hypocrisy which is more frequently met with in these Islands than across the Channel or even the Atlantic. Yet I contend that this ill-adjustment between motive and action proceeds, not from any conscious imposition, but from something muddle-headed about the British habit of thought. I developed that thesis. And I flatter myself that I developed it with some conviction.

I took as my axiom the undoubted fact that the average Englishman (I use that dangerous term advisedly) is mentally more indolent than other races. Whereas he will condemn and despise any man or woman who refrains from physical exercise, he will approve and like those who are inert in the brain. At moments he will dub those who depart from this national lethargy of mind as "high-brows"—implying thereby that a taste for general ideas is a snobbish quality, and as such apt to provoke resentment and reprisals in those by whom it is not shared. Conversely, he will praise those who, while leaving their minds fallow, will expose their bodies to continuous and quite pointless movement. Such was my axiom. The deductions which I drew from it were logical, and, I trust, patriotic.

I contended that foreign observers underestimated this mental laziness on our part, while overestimating our conscious habits of thought. The average Englishman has *no* conscious habits of thought: he substitutes two other processes: the first is "good form," which is merely a habit of conduct: the second is "instinct," which is little more than intuition. The Englishman, although devoid of all power of logical reasoning, is, as regards his antennæ, extraordinarily alert. I concluded, therefore, that the illusion of British hypocrisy arose from thinking too highly of our intelligence (since they judge by results) and too low of our intuition (since they are too well educated to believe in intuition as a constant element in practical affairs).

Having established myself upon this clever basis, I proceeded to exploit my advantage. I wrote of Palmerston and Salisbury. I talked of Egypt and Belgium. I evolved the interesting, and by no means untenable, theory that the average Englishman was conditioned by two major influences—the first the influence of puritanism, the second the lust for power. I argued that these two influences were constantly in conflict and that, when this conflict arose, the average Englishman was apt to render unto God the things that are Caesar's. I was rather pleased with that phrase—which is one, indeed, which I have frequently employed when considering my own countrymen. And it was on that note that I concluded an article, which, though I blush to say it, was both succinct and suggestive.

It was only when I read that article in German that I blushed indeed. Had I been honest and outspoken? I had been neither of these admirable things. I had blinked the facts. And now that I write for (Continued on page 82)



CAMERA STUDIES TAKEN IN MEXICO BY ANTON BRUEHL

Mexican version of the great A. & P.

SEMI-VIRGIN TERRITORY

by Alice-Leone Moats

IF YOU GO to Mexico half hoping to encounter bad, bad bandits, or think of the country only in terms of the wide-open border towns, you are doomed to disappointment. The bandits have retired long since to mountain fastnesses to brood over Mr. Capone and his boys, who have made them look like sissies. And the rest of the country has settled down to a corresponding law and order. Perhaps nothing could be better proof of this than the fact that, last year, three beautiful young American girls succeeded in travelling from Chichen-Itza to Taxco without too pressing attention or any accident save a rather boring forced landing. Or maybe it just goes to prove that there's no romance left anywhere in this world.

Agua Caliente and Tia Juana provide about the only gambling casinos—nothing of that nature is allowed elsewhere, and it's more or less the same with other diversions of the ha-cha variety. Of course, there are enough cafés and bars to keep the thirstiest speakeasy addict busy and contented, but nocturnal diversions are practically nil. The night-clubs are neither smart nor dive-y enough to be exciting, and even the theatres are not likely to be interesting to the tourist whose knowledge of Spanish is usually limited to phrases like "Emilio is large, but the pupil of Professor Zapatilla is behind the chair." Other pleasures are regulated by the



PEASANTS VERY BUSY DOING NOTHING



STREET MADONNA—MEXICAN STYLE

Government with a Latin practicality which appears to offend the American on a bender.

There are golf, plenty of tennis, swimming in outdoor pools, and polo to keep the sportsman fit, but life among the socially registered is scarcely worth bothering your pretty head about, if you go for a short stay.

Mexico has long been the Mecca of journalists with communistic tendencies, who remain one week and go home to write a revealing book on the history and political situation (incidentally, watch your pen if you don't want to join Miss Ferber in the ranks of those who have been barred from the country), and the literary and artistic elements have, of course, shown great interest in the ancient, as well as the modern Mexican culture. They could scarcely do otherwise when the nation has produced such outstanding moderns as Rivera and Orozco, the painters; Carrillo, the musician; Mendiz Bolio, the poet; Best, the artist designer; and Covarrubias, the caricaturist. Nor can one overlook Calles, whom many consider one of the strongest men of politics this side of the Atlantic.

You are, therefore, apt to run in to any one from Stokowski, gathering material for the Chavez ballet, Marc Connelly, complaining violently about everything, Sydney Franklin, down to show the Mexicans something about bull-fighting (only to be hissed by the most difficult public he ever had to face), Paul Manship, buying up all the fascinating long-legged birds made of coloured gourds, Anton Bruehl, making a remarkable collection of photographs, Borglum, Oliver La Farge, Paul Cravath, and Newton D. Baker, to pretty ladies signing divorce papers and movie companies seeking backgrounds for African films. But until very recently, with a few exceptions such as the Baroness Ravensdale, the Duchess of Sutherland, and Lady Mountbatten with her fifty-two trunks, the "socialites" have failed to realize the sightseeing possibilities of our southern neighbour. (Continued on page 78)









Design by Jean Lurçat

This modern design by the well-known French painter, Jean Lurçat, is marvellously chic for a chair or a fire-screen. The artist suggests as background this sharp pea-green, or white, beige, or dark green. The designs on these two pages may be purchased with the crewels from Sara Hadley, in New York

MODERN NEEDLEPOINT

created for Vogue

YOU don't ordinarily think of arts that demand great pains and care and time to bring to completion as having the slightest thing to do with this precious age of ours. The impressionistic water-colour, the violent novel, these are more typical than that laboured, accomplished, leisurely art—needle-point.

But it happens to be true that not for years and years has there been so much interest in needle-point. It amounts to a revival. There have come down to us from the fifteenth to eighteenth centuries, superb tapestries: there are the small pieces in petit-point, chair and stool coverings; there are the huge panels which used to cover the cold, sweating walls of old castles and which their lord and lady owners used to carry with them on their travels, hanging them up in one château after another and, on big hunting-parties, even hanging them out under the trees—a curious and quaint touch in the ancient woodland.

The patterns of these ancient fabrics are being copied, and sometimes modernized interestingly, for present-day decorating and upholstering purposes. But a revival lies, not only in the resurrection of the past, but in the enlargement of it, the going on with the tradition, and that is precisely what is interesting about the needle-point revival.

For new designs are being created with needle-point in mind. New patterns, representative of modern taste in composition and colouring, are being employed for this ancient handiwork. Famous European painters, like Raoul Dufy and Jean Lurçat, are much interested in this new-old medium for design and have applied their talent to the composition of beautiful, as well as extremely original tapestries. Monsieur Lurçat in particular, who is a connoisseur of needle-point, is giving much of his time to the art. He is really largely responsible for the new vogue of needle-point decorations, having made large and small designs which have been tremendously admired in the chic Paris apartments where they hang.

In spite of all these contemporary ventures into needle-point, certain old rules have established themselves and still hold good to-day. For instance, the ancient principle of tapestry designs was scattered designs, central motifs, and decorative ensembles, and the modern artists have retained these motifs, though treating their own works in such a personal and thoroughly contemporary manner that they *do* belong to our kaleidoscopic, dynamic world of the twentieth century, just as the old tapestries are redolent of the idle, leisurely Middle Ages and the beautiful ladies embroidering by the light of narrow stained-glass windows.



In the column above, you will find the back and seat for a bridge chair (top and third motifs), designed by a talented young artist named R. Henri Pinchon, who cleverly hit upon the idea of using the figures on playing-cards. The colours are a combination of washy greens and lemons. Mr. Pinchon's other back and seat show picturesque country scenes, verdant against yellow-green backgrounds

FLIGHT TO PARIS

By Cecil Beaton

LONDON was dark when I was wakened, but it was necessary to start that early to keep the Paris luncheon engagement. A few cats strayed outside; there were rows of milk bottles by the railings.

We went first to Croydon, as we were travelling by air. Unfortunately, there was a fog over Paris, and we had to make a forced landing at Beauvais, so that we arrived at the Ritz for a curry when others had finished their lunch.

The first person I met began chattering news. "Lady Mendl has a new muff, made of couroucou feathers, that is a sensation. The bird is the smallest to be found in Mexico, and it takes a thousand of them to make the muff. When Elsie appeared with it at dinner, everything—the conversation, the service—stopped!

"Elsa Maxwell is in Hollywood. She went out in a special train and got a marvellous contract. Baby Bérard is painting a portrait of Baba now. Daisy Fellowes (the Hon. Mrs. Reginald) is going to Bali. Mrs. Bloomingdale is the new woman. She is the only one giving parties. You must remember, we are very quiet and very poor now. There has been a *crise,* you know."

Other friends appeared, and soon I had made a large list of engagements. One of them took me off to see the



COMTESSE ALEXANDRE DE CASTÉJA



BARON NICOLAS DE GUNZBURG BRINGS BACK THE PALM TREE

Comtesse Jean de Polignac, Madame Lanvin's daughter, who played a little Faure in a tea-gown, while I did a sketch. Here is a woman completely unperturbed by the disturbances of existence, for she has a genius for leisure.

What a different kettle of fish is the whirlwind Lotsy (Madame Alfred) Fabre-Luce! Her vitality is incredible. She is the last to leave a party and the earliest to rise next day. Always as fresh as a daisy, bright as a button, always within ear-shot of the gramophone. I want to do a drawing of Lotsy in her baroque room, sitting on one of those enormous Edwardian sofas. But no, the apartment is not open; Lotsy is living at Versailles, while her husband writes the life of Caillaux.

"What about the spotty blue curtain in the bedroom?" We scuttle from room to room.

"How about the chinoiserie?" But we decide on the Louis XV. room, with the Spanish leather on the wall, where the fire is burning. It is difficult to keep Lotsy still. She is talking ninety-to-the-dozen about the political situation, Proust, the Ballet, the merits of the painter Tchelitchev versus Bérard, the new René Clair film, plans for her party. They will all play children's games and blow a feather on a sheet, and she will arrange the flowers with her own hands. The gramophone, blaring away, is relayed throughout every room with loud speakers.

We go on with many other plans—Menuhin is giving a recital; there is a new cinema opening. There's a new Russian restaurant, an Egyptian beauty, and, as we've said, the new Mrs. Bloomingdale. (Continued on page 86)





MADAME ALFRED FABRE-LUCE, POLITICAL HOSTESS



COMTESSE JEAN DE POLIGNAC



MADAME LELONG • BARONESS D'ALMEIDA



LADY ABDY



MR. FRANK CROWNINSHIELD



NELSON

• Mr. Frank Crowninshield (above) concocts a flawless Welsh rarebit under the gaze of a Despiau sculpture, in his penthouse apartment • On the opposite page, Mr. William Rhinelander Stewart in his own workmanlike kitchen contrives a masterpiece of French-fried eggs • At the left is a still life of the Perfect Salad. The sturdy oval wooden salad bowl is from Russel Wright. The fork and spoon of horn and silver, the silver tray with its cruet-stand and silver condiment pots, all from Georg Jensen, are to be brought to the table so that the host himself may mix the Perfect Dressing

THE BACHELOR COOKS

Put the hostess in her place easily and with distinction

HAVING arrived at a stage of almost pre-War leisure, the visible signs of that enviable period are swiftly making themselves apparent. We are being more casual about non-essentials and less about the pleasures of the table. Rosa Lewis and her hearty elaborations in the matter of food are coming again into their own. Her influence, so definitely masculine in its intention, seems to be taking the attention of numerous gentlemen about town (to use a phrase typical of that period), who are now, alas, but the descendants of her early clientele. Atavistic though their interest may be, men who cook are more and more frequently to be met, and it is obvious that their interest in matters of food is practical, as well as of the palate. These gentlemen actually cook, whereas their forbears were happy to criticize, leaving culinary details to more practised hands.

Here, then, is a group of our more eminent bachelor-chefs, with their particular foibles and ingenuities. They range from the diverting negation of Noel Coward's reply, "Mutton, mutton, mutton," when asked what he gave guests for dinner, to the subtleties of Stark Young's Creole eggplant.

Frank Crowninshield, the editor of *Vanity Fair*, gourmet in all things—almost to the point of being gourmand—lives surrounded by his notable collection of modern paintings, sculptures, and first editions. He boasts of being a competent exponent of that chef-d'œuvre of the chafing-dish, the Welsh rarebit, a masterpiece often attempted and frequently found wanting. Mr. Crowninshield appends his recipe, which, under his hand and the eyes of a Despiau sculpture, never—or so he likes to say—has been known to fail.

Welsh rarebit: The ingredients include 1½ tablespoonfuls of butter; ½ pound of American cheese or any soft, mild cheese cut into small pieces; salt, mustard, cayenne pepper, paprika, and black pepper for seasonings; ⅓ to ½ cupful of beer; one egg, well beaten. The butter is put into the chafing-dish and melted, then the cheese and seasonings are added. As the cheese melts, the beer should be poured in gradually, with constant stirring, then the beaten egg added.

Much of the success of a rarebit depends upon the quality of the cheese. A rarebit should be smooth (Continued on page 84)



NELSON

MR. WILLIAM RHINELANDER STEWART



SAKS-FIFTH AVENUE

From New York designers

American designers are responsible for the prints, plaids, and checks of these three musketeers. The Salon Moderne at Saks-Fifth Avenue made this model, of navy-blue wool with a cape fitted like a coat on the shoulders and lined with white cloqué like the hat



BERGDORF GOODMAN

It's made of heavy linen—although the setting is definitely New York, for linen is going to be a Fabric-about-Town, this spring. This one is in soft, dark blue-and-rose, with a navy-blue belt and buttons. And note the big revers and high, shouldery shoulders

This black-and-white wool costume (another Bergdorf Goodman creation) does everything in a big way—big plaid, big bow, big belt, and big dash. The coat is in three-quarters length, the cuffs military, the collar small and schoolgirlish. Both bow and belt are black



HOYNINGEN-HUENÉ, PARIS

Lady Abdy in Wonderland

In this Alice-like photograph of Lady Abdy, she is wearing a golden hoop over her golden hair, which is combed straight back from her forehead and curled low in the back. The poster of Lady Abdy, before which she posed, heralds her appearance in a new European film



LEE MILLER

MISS LEE MILLER (COIFFURE BY DIMITRY)

MARCH HAIRS

for Mad Hats

THESE days, it's not so much how we do our hair as what we do to it. First, there is the matter (all over again) of the new hats—and, this year, what hats! You balance a fez over your right eyebrow. You clap a little top-knot hat over four square inches of your head—trusting to the laws of gravity, or, better, some elastic in the weave, that it will stay there. You don a forward-tilted hat practically at right angles with your forehead—any one of these thereby revealing great open spaces, and what does your hair do then, poor thing? What it does brings up practically another Franco-American situation, since it seems to be regarded somewhat differently on different sides of the Atlantic.

In Paris, the news is that many smart women are solving the problem raised by the new hats by wearing their hair drawn back from their faces, with big, loose curls quite low in the neck. You see two striking examples of this type of coiffure on page 59, and Contessa Visconti's photograph shows exactly how such hair looks under the new flat hats. The first glimpse of that flat length of hair beneath its forward-riding chapeau gives you a rather startled feeling, but it is very smart and very, very new. On the other hand, those little hats—silly, but fun—that you see lunching at the Colony every day show curls coming right up to their edges. Not wopses of curls, of course, but the little soft ringlets that we have been wearing right along, only now progressing higher as hats become more determined to Reveal All.

But hats aren't the only things to have on your mind these days. You can't do anything smarter of an evening than put a bandeau round your head, a sort of Louisa M. Alcott idea gone smart, which Vogue first reported in the February 1 issue. Lady Abdy designed for herself the one she is wearing in the photograph on the opposite page—of supple gold metal, and in it she looks like a 1933 Alice-in-Wonderland. The tortoise-shell like hoop that is clasped around Miss Lee Miller's head can be bought at Bendel's for not too high a price, and it is the kind that you see on several smart heads around town, in some incredible way becoming to a great variety of faces. (Incidentally, Miss Miller's velvet wrap is from Milgrim.)

It is interesting to note how Lady Abdy's and Miss Miller's heads go about the business of hooping it up in a different manner—Lady Abdy's coiffure, done in Paris, with the gold bandeau farther forward and the curls large and low at the neck; and Miss Miller's, done in New York by Dimitry, with the bandeau farther back and the curls smaller and higher. (Continued on page 80)

SIGNIFICANT HEAD-LINES

• Miss Harriet Hoctor (shown at the left) is wearing a beautiful blond transformation—which you could not, for the life of you, tell from her own hair. It is cut short in back, with little ringlets all around the neck-line. Her cape of brown blistered satin, edged with dyed blue fox, is from H. Jaeckel and Sons • Mrs. Shevlin Smith is one of the smart young New Yorkers who have found it fun to have bangs, this season. Not a permanent fringe of bangs, but little ones that can be combed right back again when she gets tired of them. The effective white chair in which she is sitting is from the Westport Antique Shop



[UPPER LEFT] MISS HARRIET HOCTOR—TRANSFORMATION BY MANUEL • MRS. SHEVLIN SMITH—COIFFURE BY MICHAEL HAIRDRESSER, INC.



HOYNINGEN-HUENÉ, PARIS

CONTESSA EDUARDO VISCONTI



PRINCESS NADEJDA SCHERBATOW (COIFFURE BY ÉMILE, OF PARIS)

• The coiffure of the Contessa Eduardo Visconti (above) is a perfect example of the very new way in which many smart European women are now wearing their hair, and this photograph shows exactly how such an arrangement looks under the new, high-perched flat hats. The hair is drawn back from the face, with big, loose curls low in the neck. The hat is Talbot's "Louis XVI." and the suit and blouse are from Schiaparelli

• The Princess Nadejda Scherbatow's blond hair (left) is another striking example of this newest type of coiffure to be seen about Paris. The hair is kept as simple as possible around the face and waved back to expose all or part of the ears, falling in a cluster quite low in the nape of the neck. This low line has a strikingly new look to American eyes, accustomed to curls mounting higher and higher. Princess Scherbatow's dress is from Chanel



GOTTSCHO

"POOK'S HILL", BEDFORD



MOTT B. SCHMIDT, ARCHITECT

• Mr. and Mrs. Mott B. Schmidt have attained, in their own house at Bedford, New York, a simplicity essential to pleasant living. The flagstone terrace above, with its beds of white petunias, is continued through perennial borders by a grass walk ending at a colombier

• The house is built of old brick, with cream marble doorway and steps. Two pineapple urns of lead are mounted on brick piers in which are concealed lights

• In the dining-room, a bay-window overlooks the "Blue Garden," with its ancient apple-trees. A valance of painted wood surmounts lapis-blue silk curtains over Venetian blinds. A portrait of Mr. and Mrs. Schmidt's daughter, by Boutet de Monvel, hangs over the mantelpiece in this colourful room

• The living-room group is composed around a portrait of Sir Christopher Wren, flanked by two paintings in grisaille. Mrs. Schmidt was her own decorator



TWO VIEWS OF THE DINING-ROOM





GOTTSCHO

LIVING-ROOM GROUP ABOUT A PORTRAIT OF WREN



GERLACH

DRESS FROM GEORGE BERNARD COMPANY, INC.

Black magic in a tulle cape

This is the indispensable Black Dress, made new and fascinating by a deep décolletage marked by a diamond clip in back, a tulle cape, a slit skirt, and a train that completes the look of pre-War elegance. The lovely jewels are rhinestone copies of Chanel designs, from Saks-Fifth Avenue. Coiffure by Charles Bock

SEEN ON THE STAGE

By David Carb

ALL during this sad season, the wise ones of the theatre have been shouting between moans that the chief reason for the paucity of patronage is that the plays presented lack "body." "Give the public 'meat,'" they cry in effect, "and Broadway will once more be paved with gold." That has been prescribed so loudly and insistently as a cure-all that it has come to be accepted as such by great numbers who live by the theatre. And now, as if the gods delighted in refuting man's soi-disant wisdom, a play is presented—a light, wild, irresponsible comedy—which provides an airy, bodiless evening and is a success from every angle.

"GOODBYE AGAIN": Allan Scott and George Haight, the authors, call their soufflé "Goodbye Again." Their principal characters are a popular novelist in Cleveland on a lecture tour, his secretary, and a Cleveland matron with whom the novelist had had an affair when they were both scarcely more than adolescent. Just a triangle of a familiar brand. But the authors have brought to it a wit, a freshness, and an inventiveness that make it unique; it seems deliciously spontaneous.

Osgood Perkins and Sally Bates, as the novelist and his secretary, catch the spirit of the piece admirably. The former has never—not even in "The Front Page"—had a rôle so well-suited to his peculiar artistry. His insouciance



SALLY BATES, THE SECRETARY IN "GOODBYE AGAIN"



JOSEPHINE HUTCHINSON AS "ALICE IN WONDERLAND"

—in tone, gesture, walk, expression, and manner—keeps the comedy on a high and seldom explored plane. One has the feeling from the first moment that Perkins is the part and the part is he—the sort of happy combination extremely rare on the stage or, for that matter, elsewhere: he and the character belong to each other. His style is distinctive—apparently aimless, lackadaisical—the kind that "tells" upon the stage only if it knows every instant what it is doing and where it is going. And if it is rigidly trained and disciplined.

Among her other not inconsiderable gifts is Miss Bates's ability to make calmness emphatic. And, although it seems contradictory, warm and glowing also. Endowed by Nature with charm of personality, a pleasing appearance, a supple, musical voice, she has evidently considered those assets merely as a foundation on which to build a fine edifice of histrionic art. Since she appeared in "Up Pops the Devil," last year, her grace, technique, and sense of spacing have grown remarkably. In theatrical argot, "she fulfils the part," a phrase which means much more than it says: she realizes it and completes it, as well, gives it something it did not have, indeed, could not have without her.

Another excellent bit of casting is Leslie Adams as the husband of the Cleveland woman who would renew her amorous relations with Kenneth Bixby now that he has become a celebrity. Adams exudes quiet humour. His acting is mellow, touched with an endearing gaucherie; in addition, it twinkles. It was those qualities which made his interpretation of Carrie Nation's husband, earlier in the season, memorable; they (Continued on page 88)

SCORE ONE ON THE GOLF COURSE

YOU can't have a smarter golf costume, this season, than a hand-knitted sweater worn with a rough wool skirt, a mannish felt hat, and short, sturdy golf gloves. The sweater shown here is a new one, designed in Paris, with short sleeves and a high, flat neck-line that couldn't be more chic. Make it in beige or heather, with brown for the hat and perhaps for the buttons. Directions for making it follow.

Golf Sweater: This is designed approximately for a 32-inch bust measure; a 25½-inch waist measure; with about 16 inches from shoulder to waist. The materials required are: 7 balls of Good Shepherd Spanish yarn, shade 1675, heather; 1 pair of Good Shepherd steel knitting-needles, size 15; 1 pair of steel knitting-needles, size 13; 1 pair of ivory knitting-needles, size 1; 3 double-point stitch-holders; and 3 buttons about ¾-inch in diameter. (It is suggested that the making of a paper or light gauze pattern will greatly assist the knitter in making a satisfactory garment. Make the pattern to your own measurements and knit to the pattern following the general directions printed below.)

Stitches used: (1) *Ribbing* is knit 2 stitches, purl 2 stitches, and this is used for the border of garment, cuffs, top of pocket, and neck yoke. (2) Stockinette-stitch is knit 1 row, purl 1 row, and this is used for the lining of pocket. (3) Twisted rib-stitch makes the body of garment and sleeves. This is how it is done: Row 1—With right side of work toward you, slip the first stitch, *knit 2 stitches, then, passing the right-hand needle *behind* the first stitch on the left-hand needle, knit the second stitch on the left-hand needle, using the front loop of the stitch and pulling the new stitch up even with the other stitches on the needle; then twist the right-hand needle back and knit the first stitch on the left-hand needle, and slip the 2 stitches off the needle at once.* Repeat * to * across row. Row 2—*Purl the 2 plain stitches of the preceding row, then purl the *second* twisted stitch, passing in front of the first twisted stitch; keep the second stitch on the needle and purl the first stitch; then slip both stitches off the needle.* Repeat * to * across row. These two rows complete the twisted rib pattern and must be used throughout for the body and sleeves of garment. Be sure, when increasing and decreasing, to start the pattern right to keep the twisted rib vertical.



HAT FROM ROSE DESCAT • GLOVES FROM HERMÈS HOYNINGEN-HUENÉ, PARIS

With this knitted sweater

The knitting gauge for this work is 10 stitches to an inch; 9 rows to an inch.

DIRECTIONS: *Front*, beginning at bottom: With #13 steel needles and heather yarn, cast on 150 stitches. *Knit 2 stitches, purl 2 stitches across row. Purl 2 stitches, knit 2 stitches, across row.* Repeat * to * for 4 inches. Change to #1 needles and knit in twisted rib-stitch for 1½ inches. Then increase 1 stitch (by knitting the front and the back of the stitch before slipping it off the needle) both ends of the needle every twelfth row (or about every 1¼ inches) for 5 times. When the work measures about 12¼ inches from the very bottom, start the armholes. With the right side of work toward you, bind off 5 stitches, knit in pattern across row. Next row—Bind off 5 stitches and purl in pattern for 80 stitches. Leave these 80 stitches on a spare needle for the right front. Break yarn.

Left Front—Cast on 16 stitches on a #1 needle for the band in middle of front and continue to purl in pattern across the left front (86 stitches on the needle). Turn, and bind off 5 stitches, knit in pattern for 22 stitches, knit 2 stitches, purl 2 stitches for 30 stitches, beginning over a twisted rib (this is the border for top of pocket); knit in pattern to end of needle. Purl back in pattern, keeping the knit 2 stitches, purl 2 stitches in the proper place. Turn, bind off 4 stitches, knit in pattern across row, keeping the knit 2 stitches, purl 2 stitches in the proper place for the pocket top. Purl back in pattern.

Decrease 1 stitch at arm-scye every other row for 3 times and continue in pattern, keeping the 30 stitches in ribbing for pocket. Continue without decreasing until there are 12 rows of ribbing for top of pocket. When there are 12 rows on the pocket top, beginning at underarm, knit in pattern to the ribbing, bind off the 30 stitches for the top of pocket and continue in pattern to end of needle. Leave these stitches on the needle. With (Continued on page 76)



• Every cable from Paris goes on and on about the passion for knitted or crocheted hats—even the rakish little Watteau sailor comes reeling off a crochet-hook miraculously. And just how successfully, you can see from the photograph at the left. This one was born for either town or country—it is flat as to crown, flaming red as to colour, and worn here with a black crêpe dress, from Milgrim, garnished with a white organdie jabot. Charles Bock fixed the coiffure. Crochet directions on page 89



• Fez or Cossack hat—call it what you will—but it is here to stay. And nothing could be easier to run up with a crochet-hook

• That bumpy, hubbledy effect that looks so right in these hats is managed by the popcorn stitch—directions for which are all mapped out for you on page 89. A string-coloured cotton is used for this—the white hat being terribly smart—and for garnishment, a navy-blue cord winds around the hat and flat gadgets are fixed on its tall walls

• It's a perfect hat with this blue-and-white checked linen suit—linen, in case you didn't know, being worn right now on the street. Martin from Vienna did the coiffure of the lady especially to go with this type of hat

NELSON

A crochet-hook, a ball of yarn, and thou



BRUYÈRE MODELS FROM ALTMAN



LUCILE PARAY

TOP O' THE DAY

in chic shirts or blouses

• Every spring, blouses and suits come out with the crocuses—but never has the crop been more charming. Take, for instance, "Segovie," that first shirt-blouse above, of white corded silk. A loose yoke band just above the waist simulates pockets, and a martingale gives a neat fitted look at the back. All in all, it leaves the question of formality or simplicity up to the suit that is worn with it

• That rather mannish little shirt of white blistered silk, at the right, above, is Bruyère's "Manet." Nothing could be simpler than its flat, square neck-line, buttoned placket, centre-front and back seams, and short sleeves—and nothing more distinctive

• Pale blue romain in a draped ribbon decoration and a belt adds a surprisingly chic contrast to the white romain blouse at the left—Lucile Paray's "Quick." It has bertha-length kimono sleeves and a flat, simple neck-line—and note that it is worn outside the skirt, a return to a favourite fashion of other days that many women will welcome back



GOUPY (JAY-THORPE)

• White dress-shirt piqué and a mannish inspiration paradoxically make the thoroughly feminine shirt-waist at the left—Goupy's "Bon Voyage." The small collar, bow tie, and row of buttons typify the sports shirt for spring

• One of those soft, flattering blouses so many women like (lower left)—of jade-green georgette crêpe, draped in a capuchin movement into a high-built yoke. There are elbow puffs and ties at the wrists, and it's called—mysteriously—"Jimmy"

• When you untie Lucile Paray's "Snob"—that middle blouse, below—it seems to be one flat piece. But when you tie it in place, it's an alluring affair of white peau d'ange georgette with short ruffle-edged sleeves and a dashing touch of formality

• Last, and typical of Schiaparelli is the blouse below—"478"—made of jersey, closing at the back, and wrapped round the neck in a soft stock collar. It's made, also, of silk, and it's often in a dark colour to wear smartly with a light suit



YVONNE CARETTE • LUCILE PARAY



SCHIAPARELLI





Vogue's Smart Economies, Selected

BECAUSE—Its cape-jacket makes it doubly useful; it's of Onondaga's Frivolee chiffon and faced with ciré satin; it has a soft flower to match; it's in women's and little women's sizes; $39.75

BECAUSE—it's of Forstmann's smart new Tamzeen; it has Vionnet-cut sleeves; its detachable lei collar is of unleathered dyed white fox; its lines are slim and flattering. In sizes up to 20; $65

BECAUSE—it's a one-piece dress of Susquehanna silk crêpe; it's trimmed with real lace appliquéd on organdie; it is adjustable at the waistline and, therefore, easy to fit; various colours; $29.75



Vogue's Smart Economies

ONE of the strangest little ideas that ever crept into women's minds is that cheapness is a simile for economy. Or that it has anything to do with economy. If a thing is blatantly, screamingly cheap, there is always something the matter with it. Nothing that has something the matter with it is an economy. Economy is not a question of price *per se*, but of value. Sometimes, a very expensive hat is an enormous economy.

Economy is the divining-rod that can pick out the thing that in the end will cost you least. Vogue never allows an unknown, unsponsored fabric to go into a garment shown on these pages. We scrutinize the workmanship, to be sure that the dress will not disintegrate on you. When we show fur, we pick quality, instead of quantity, knowing that cheap or "manipulated" fur is the worst possible investment.

For instance, the coat on page 68 has an unleathered fox collar that costs at least twenty-five per cent. more than a leathered collar would. A leathered collar means that the fur has been pieced, something that would show as soon as the long fur began to wear —and ruin the coat for you. Here is an example of the economy in paying more.

The rabbit's-wool coat on this page is made of a yarn-dyed rabbit's-wool fabric made by a mill that gave a written guarantee that the material will give satisfactory service. And the afternoon dress in the centre of the group on page 68 has real lace on it, that will never make you feel apologetic.

We admit that we are positively finicky about what we give you on these pages in the very much-abused name of Economy.

BECAUSE—it's a three-piece ensemble of Harris-type tweed, for town or country (fourth on opposite page); its skirt and jacket are plain; its top-coat checked; it's silk lined. It costs $35

BECAUSE—the dress has unusually smart lines and is of Roessel's Scarpa silk crêpe; the swagger-length coat is made of yarn-dyed rabbit's-hair wool; copied from Schiaparelli; $39.75

BECAUSE—the heavy sheer silk crêpe is Onondaga's new Crêpe Mistique; it is trimmed with fine tucking and a detachable lingerie flower. This model may be had in various colours; $19.75

How to purchase

The models shown on these two pages may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped, self-addressed envelope

DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 6273—That light vest on this frock of Cheney's crinkled silk crêpe gives a fresh, springlike look. It crosses over and is outlined by a shaped band and a soft bow to match. Designed for sizes 32 to 41

FROCK No. 6268—Here is another frock that goes in for a smart contrasting touch. Duplan's Dobbyrough silk crêpe is a chic fabric for this, and the sleeves with puffed fulness are new. Designed for sizes 32 to 42

FROCK No. 6267—The scarf girdle on this dress might contrast—adding one of those chic bits of bright colour. Foreman's flat silk crêpe is the fabric. Note the puffed sleeves. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6274—A smart frock with a hint of formality—of Skinner's crêpe satin, with a yoke that turns into a draped collar and a skirt with a yoke at front and back. Designed for sizes 34 to 48

COAT-FROCK No. 6270—Here are several new points—a separate cape, a yoke, a tied scarf, bishop sleeves, and a combination of crêpy wool and flat crêpe. Designed for sizes 14 to 20; 32 to 38

Five uses for the new silk crepes



"Even with your mask on, I knew you," he cried. "Your lovely complexion gave you away!" Only when the oil glands are functioning *actively* can *you* hope to keep the skin that thrills the touch — the skin of velvety texture, luscious freshness, firm, unlined contours!

YEARS ALONE DO NOT DATE

YOUR FACE

but Dry Skin does

New ingredient in Woodbury's Cold Cream supplies vital element that keeps your skin supple, luscious, young.

Few are the women in America today between sixteen and sixty years who do not have to combat *skin dryness*. Nearly every influence of our hurried civilization contributes to the drying up of the oil glands that lie close under the skin. And yet the energetic functioning of these little glands is the one essential to skin youth. If they slow up, become inactive, the skin grows old, withers, fades—no matter how few a woman's *years* may be!

It is a tragedy, a problem never until now completely solved. A year ago, Woodbury skin specialists set themselves to find a way to keep the little oil glands always active, functioning normally, despite the odds against them. After months of research, thousands of tests, finally they developed a new element, which Woodbury named "576," never before used in any face cream.

The principle of this ingredient is the same as that of the vitamins which come to your body in certain of the foods you eat. Now this principle acts *directly* on your *skin*. With the new Element 576, Woodbury's Cold Cream penetrates your skin, brings it new strength and energy, vitalizes it, rouses it to vigorous, normal, healthy action.



Now your use of Woodbury's Cold Cream proves doubly effective. It clears the pores more effectually of dirt, frees them of blackheads and blemishes. More than these, it rouses the sluggish oil glands to greater action, preventing dryness, fading, premature skin age.

Even with the new Element "576", Woodbury's Cold Cream in a large, generous jar costs just what it did before. Begin today to use this cream (night and morning and after exposure) for cleansing your skin, and renewing the life-giving action of your oil glands. 50c in big jars, 25c in convenient tubes. At all drug and department stores.

OTHER WOODBURY BEAUTY AIDS

WOODBURY'S FACIAL CREAM . . . a fine finishing cream for use as powder base and as protection from winds and dust. 50¢ in jars — 25¢ in tubes.

WOODBURY'S CLEANSING CREAM . . . a very light, quick-melting cream for cleansing *only*. Excellent to flush out pore-deep dirt. 50¢ in jars — 25¢ in tubes.

WOODBURY'S TISSUE CREAM . . . a high fat cream for upbuilding thin undernourished tissues of face and throat, for extreme dryness, wrinkles, lines. 50¢ a jar.

WOODBURY'S FACIAL FRESHENER . . . a refreshing liquid to remove excess cream, refine texture, tone up skin. 75¢ a bottle.

WOODBURY'S FACIAL POWDER . . . exquisite in perfume, fine in texture — several carefully blended shades. Spreads evenly, stays on, does not clog pores. 50¢ and $1.00 the box.

FREE SAMPLE Use this coupon now for a trial tube of Woodbury's Cold Cream free — enough for several treatments. Or send 10 cents (to partly cover cost of mailing) and receive charming week-end kit containing generous samples of Woodbury's Creams, new Face Powder and Facial Soap.

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MORTON DOWNEY—DONALD NOVIS—and LEON BELASCO and his Orchestra—on Woodbury's new radio program over station WJZ and N. B. C. network every Wednesday evening at 9:30 E. S. T.



PLAIN AND PRINTED

Designs for practical dressmaking

Ensemble No. S-3620—A print frock and a plain coat, both made of rough crêpe, make an unbeatable combination. This princesse frock has raglan sleeves and a bow. Designed for sizes 32 to 42

Coat No. S-3622—A soft rabbit's-hair woollen from Juilliard is used for this princesse coat with sleeves cut in one. The lei collar of fur has cloth tie ends. Designed for sizes 32 to 40

Ensemble No. S-3621—The most useful of all warm-weather costumes is the printed silk frock with a jacket, like this with a shawl collar, vest, and bow that contrast. Designed for sizes 32 to 40



Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 99



Mother always goes along!

She's always one of the crowd—in on everything the young folks do. Why shouldn't she be? She *looks* young—not a gray hair in her head—and her sons are proud of her!

... Mothers owe it to their children to keep young. It's wrong to let gray hair build up a barrier to separate you from them. So often gray hair means Heartbreak Age. It stamps you as old when you should still be in the swim—gaily taking part in the young set's activities.

... Let Notox *keep* you young—let it keep you friends with those fine sons and daughters of yours. Notox is a new, scientific method of recoloring gray hair—it's undetectable! Entirely different from those objectionable, old-fashioned methods that give the hair an artificial, "dyed" look! Instead of crusting the hair with a surface plate of dye, Notox gently penetrates inside the shaft where nature colors hair! That's why your hair remains so soft and natural, with such beautiful lustre and highlights.

... Of course, Notox is just as effective for those first gray strands as for hair that's quite gray. Why? Because there are so *many* Notox shades—and each so accurate and artful—that Notoxed hair can't be distinguished from your *natural* color. And remember, you can wash, wave and sun Notoxed hair all you like. It will retain its even, natural shade as permanently as nature.

... The best hairdressers use Inecto Rapid Notox exclusively. Or buy Notox, if you prefer, at any smart shop. Resent a substitute. No product *like* Notox exists.

•

... Send for free copy of that fascinating booklet, "Heartbreak Age." Learn how to avoid that unhappy time. We will give you, too, the name of a conveniently located hairdresser, who can recolor your hair with Notox. Write Dept. 38, Sales Affiliates, Inc., 33 W. 46th St., N.Y.

Inecto Rapid **NOTOX**

COLORS • HAIR • INSIDE • WHERE • NATURE • DOES

Found!

...the perfect way to
UNDER-ARM FRESHNESS



PERSTIK—the Dainty New Deodorant That's Making Such a Stir!

Perstik is the year's cosmetic sensation because it is easy to use and easy to carry in your purse.

A touch or two of Perstik each morning gives *instant* and *lasting* protection against under-arm odor. The mild astringent action of Perstik *healthfully* reduces excess perspiration without clogging or closing the pores.

Perstik may be used after shaving. *It never irritates!* It never injures or stains clothing. Apply Perstik and slip right into your dress.

Perstik is so pure, so effective, and so safe, it has won the endorsement of prominent doctors, and the approval of Good Housekeeping.

A 50c Perstik lasts months. Try this sanitary, handy deodorant stick in its smart black-and-white enamelled case, the size of a lipstick. Get Perstik where you buy your cosmetics. Or, send to—
Perstik, 469 Fifth Ave., New York

Perstik
THE "LIPSTICK" DEODORANT
Approved by Good Housekeeping

Trade Mark Reg. Patents Pend.



MARTINUS ANDERSEN

Here is Guerlain's new "Vol de Nuit" —guaranteed to be a perfume event in itself. It is an arresting bouquet blend in a modern crystal flacon and a zebra-striped box; in all smart shops

ON HER DRESSING-TABLE

ELIZABETH ARDEN, a lady who always has her finger closely on the pulse of the smart feminine world, has felt the need on the part of her clients for an efficient, but brief beauty treatment that doesn't cost too much money. No sooner felt than done—so now, in all the Elizabeth Arden salons, including the beautiful new one in Philadelphia, you can get yourself a débutante treatment for about half what you pay for the regulation Arden facial. Any one really in débutante years doesn't need more than this treatment anyway—a thorough cleansing and a beautiful make-up—hence its name. But, no matter what your years, think what a life-saver such a treatment will be when you have to turn up bright and sparkling at a cocktail party after a hard day at the office or a gruelling round of the shops!

Another innovation of this sort is the make-up that you can have after a sojourn in the electric cabinet or the Ardena bath. You come out of these feeling like a new woman, to be sure, but your face is apt to be hot, or maybe cream has been patted into it. If so, you can have it all done up with a glamorous make-up in a brief few moments. And for what? For a very little sum, ladies, very little indeed.

If, in the final analysis, what you really want in the way of a preparation is something that will be just as flattering as possible to your face, you have probably already discovered that the Princess Pat Tinted Foundation cream is just exactly that. For this stuff does something pretty special for your skin. It gives it a new, smooth surface, for one thing, and it even helps to conceal minor blemishes, if there are any to conceal. Then, it succeeds in varying your skin tone somewhat, according to the shade you buy. There are two new shades in the series —a rose cameo, that has the faculty of giving your skin a delicate rose, and a tan for sunburned skins.

Incidentally, here is one of those preparations that you must use correctly or not at all, for, if you smooth it on like an ordinary foundation cream, it won't work. It is a thick, moist cream, and what you do is add water to it, in the jar, until there is a little pool about the consistency of milk, then apply this liquefied cream to your face with your finger-tips or a bit of cotton, smooth it on, and, before it is entirely dry, blot it with a cleansing tissue. Another bright idea on the part of the Princess Pat makers is their "Nite" rouge, which has been especially blended so that it doesn't break down or fade away under the night-lights. Like all rouges from this specialist, it changes slightly when it is applied to your own skin, so that it looks convincingly natural. You can buy the Princess Pat preparations at the toilet-goods departments in drug and department shops.

Is it that you have a little Italian Balm Dispenser in your home? If your answer is no, if you don't even know what an Italian Balm Dispenser means—here is a gadget which you should investigate. For this is a neat little affair which holds a bottle of Italian Balm in such a manner that a pull of a lever permits one large drop—no more, no less—to descend upon your hands. Of course, there is method in this apparent madness, since, for several years, the makers of Italian Balm have been proclaiming abroad that all you need of this lotion to soften and smooth your hands is one drop. Now, here is this convenient apparatus for doing it in just the right way. The bathroom wall is a good place for this dispenser, and the pantry where you fix flowers or the office are two other good locales. The dispenser fits the medium-sized bottle, and you can't buy it in the shops. It is sent to you free for nothing, direct from the makers, if you send them the tops of two boxes that hold that size bottle.



The Nineteen Thirty-three production of the

CADILLAC V·SIXTEEN

will be limited to Four Hundred Cars

custom built to order

creating an entirely new plane of fine car

ownership



HER FIGURE *So Lovely*

. . . the Simplest Gown is a Thrilling Success

Beauty of form makes even simple, inexpensive clothes seem exciting and individual. Really fine clothes become a triumph.

It's a gift, of course—a very precious gift. If you have a pretty figure you guard it carefully. If nature seems to have been less kind, there's much to be done to win trim grace and beauty.

Clever women are finding regular, thorough massage a most simple and effective way to have and to hold a lovely figure.

HEMP MASSAGER

Makes it so easy to enjoy effective massage at home—any time you want it. The Hemp Massager was developed by a licensed masseur of Rochester, Minnesota. It actually picks up and kneads the tissues of your body like the hands of a trained masseur.

You can examine a Hemp Massager at leading department and drug stores, beauty shops and corsetiers.

The Conley Company, Inc.
ROCHESTER MINNESOTA

4.75 Complete with extension handle and scalp applicators

SCALP APPLICATORS

SCORE ONE ON THE GOLF COURSE

(CONTINUED FROM PAGE 64)

another #1 needle and another ball of yarn, cast on 30 stitches and knit 1 row, purl 1 row for 3 inches, ending on a knit row.

Take up body of sweater and purl in pattern to where the stitches were bound off for top of pocket, pick up the pocket lining with wrong side toward you and purl in pattern across this needle, and to underarm on front needle. Be sure the pattern matches at both ends of the pocket opening. The stitches for the right front are all on one needle now. Continue to knit in pattern without decreasing until work measures about 12 inches from the top of ribbing at the waist.

Neck-Line: On the next purled row beginning at neck end of needle, leave 28 stitches on a double-point stitch-holder, and purl across needle in pattern. Begin to increase on arm-side 1 stitch every tenth row for 5 times and also decrease (by binding off) 3 stitches at neck edge every purled row for 2 times. Decrease 2 stitches (by binding off) at neck edge every purled row for 7 times. Decrease 1 stitch (by binding off) at neck edge every purled row for 9 times. Knit in pattern until work measures about 17 inches from the top of ribbing.

On a knit row, bind off 5 stitches, knit across needle in pattern. Purl back in pattern.* Repeat from * to * until there are no stitches left, binding off whatever is less than 5 at the end on one row.

Right Front: With the wrong side of work toward you, tie on the yarn at neck end of the needle left with 80 stitches on it. Cast on 8 stitches for the facing of buttonhole band. Turn work and knit across in pattern. Turn, bind off 5 stitches for underarm and purl back in pattern. Continue decreasing at underarm the same as for right front and make the buttonholes on the neck end of needle in the following manner: knit in pattern for 4 rows. Row 5—Knit 2 stitches, bind off 4 stitches for under-buttonhole, knit 4 stitches, bind off 4 stitches for front buttonhole and continue to end of needle in pattern. Row 6—Purl in pattern to where the stitches were bound off, cast on 4 stitches, knit 4 stitches, cast on 4 stitches and knit 2 stitches.

Continue with right front the same as for left front, leaving out the pocket and making a second buttonhole just before leaving the stitches for the neck. When decreasing for neck-line, leave 20 stitches only and continue the same as for left front.

Back: Beginning at bottom. With #13 steel needles cast on 140 stitches. Follow directions given for front of sweater as far as the underarm (about 12¼ inches from the very beginning). On the next 2 rows, bind off 5 stitches and finish row in pattern. Bind off 4 stitches at the beginning of next 2 rows and finish row in pattern. Bind off 3 stitches at the beginning of the next 2 rows and finish row in pattern. Knit 2 stitches together at the beginning and ending of next knitted row.

Knit in pattern until work measures about 12½ inches from the top of ribbing (there should be 124 stitches on the needle). Next knit row—Knit in pattern for 44 stitches for right shoulder and leave on double-point stitch-holder, knit and leave the next 36 stitches on a double-point stitch-holder for the back of neck and knit in pattern the remaining 44 stitches for left shoulder.

Neck-line: *Purl back in pattern. Turn, bind off 2 stitches, knit across row in pattern.* Repeat * to * for 9 times. *Purl back in pattern. Bind off 5 stitches and knit in pattern across row.* Repeat * to * until there are no stitches left on needle the same as for shoulders on the front. Make other shoulder the same.

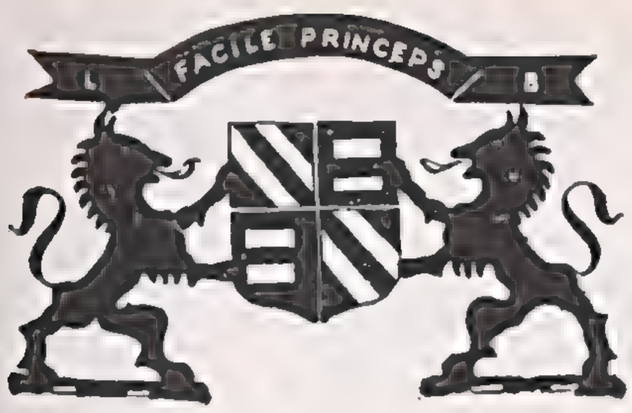
Sleeves: Starting at bottom. Cast on 120 stitches, with # 13 steel needles. Knit 2 stitches, purl 2 stitches for about 2¼ inches. Change to #15 steel needles and knit 2 stitches, purl 2 stitches for 1 inch. Change to #1 needles and knit in pattern increasing 1 stitch both ends of needle every tenth row for 4 times. Knit in pattern until work measures about 6 inches from top of ribbing.

Next knit row, bind off 3 stitches, knit in pattern across row. Turn, bind off 3 stitches and purl across row in pattern. Repeat from * to * once. **Next knit row, bind off 3 stitches, knit in pattern to end of row. Turn, bind off 3 stitches, purl back in pattern. Turn, bind off 2 stitches, knit to end of row in pattern. Turn, bind off 2 stitches and purl to end of row in pattern.** Repeat ** to ** until work measures 9 inches from top of ribbing. Bind off all the stitches on needle. Make other sleeve the same.

Neck-line: Sew up the shoulder seams. Tie on yarn at right-front opening and with the right side of work toward you and #13 steel needles, knit the 20 stitches left on a holder, pick up and knit 1 stitch in each stitch bound off around right side of neck, 1 stitch in the end of each row, where no stitches were bound off over the shoulder and down to the 36 stitches left at back. Knit off these 36 stitches and continue picking up and knitting the stitches on back and around left side of neck and shoulder around to front opening again, probably about 250 stitches on the needle. Knit 2 stitches, purl 2 stitches for 2½ inches. (Stitches will have to be adjusted so pattern will come out even.) Make 1 set of buttonholes the same as on body of sweater. After completing the buttonholes, knit 2 stitches, purl 2 stitches for 2 rows.

Next row—With wrong side of work toward you, knit 2 stitches together, *knit 2 stitches together, pass the first stitch on the right-hand needle over the second stitch on the right-hand needle.* Repeat * to * around neck. This binds off 2 stitches at a time and tightens up the neck-line so it will fit nicely.

Turn back and hem the facings on both sides of the front opening, being sure that the two openings for the buttonholes come one over the other. With a finer yarn or needle and thread, buttonhole around the openings for buttonholes and sew on buttons on the opposite band. Sew up underarm seams and sew in sleeves.



Shagmoor

Shagmoor coats are classics of their kind . . . designed with such thorough fashion knowledge, and such good taste that they stay smart season after season. They are cut and tailored to a high standard, of Shagmoor's own fabrics, so good in quality that it's almost impossible to wear one out. They keep their shape, they keep their style; and like all really good clothes, they are the source of a lasting satisfaction that has nothing to do with the price.

Let us send you the new Spring Shagmoor booklet, illustrating 15 new models. $25 to $79.75

LINDER BROS., INC. . . . (HOUSE OF SHAGMOOR) . . . 512 SEVENTH AVE., N. Y.



The Proof *is in* the PROFILE!

FASHIONABLE women want to look corseted . . . and feel *un*-corseted! Smart silhouettes need restraint... modern figures like their freedom! So Vassar made Vassarette Foundation Garments, the perfect answer. Form-fitted in the hand-made manner that Vassar invented, they're the most pliant, feather-weight garments imaginable. Yet they have a firm, gentle way of restraining and supporting figures. Insist on genuine Vassarettes. Look for the Vassarette label. See Vassarettes in the corset departments of finer shops everywhere. $5 to $15 the garment.

Vassar Swiss Underwear Co.,
2559 Diversey Ave., Chicago.

LEFT: *Vassarette Girdle with elastic top and bottom.*
RIGHT: *Complete One-piece Foundation with new accentuated, adjustable bandeau.*

VASSARETTE
FOUNDATION GARMENTS

SEMI-VIRGIN TERRITORY

(CONTINUED FROM PAGE 47)

It is pleasant to have a few letters of introduction, unless you are content to be a mere tourist, but be sure that they are to people who can really help you to see something of the country and to meet some Mexicans. It is scarcely worth the trouble of going to a foreign country just to spend the time playing bridge with your compatriots. Hostesses in Mexico are always prepared for anything; they are asked to rout out famous artists, the relics of the Diaz régime, a bull-fighter complete with queue; help get a divorce in two days at the cost of a few dollars, or produce thrilling dark-eyed "Dons," whatever they are. Don't try to be high-hat about natives. Mexicans of "family" aren't easy to know. You can be very flattered if they give you any attention, and you will do well not to offend them by riding rough-shod over their conventions.

THE SOCIAL SIDE

Now that a Spanish Duchess has made even bull-fighters fashionable, society has become more lenient and customs have changed, but it is still rather unusual to see twosomes out of an evening; groups are far more general. A good illustration of this is the sad experience of one of New York's gilded youths who met a very attractive girl at a party and invited her to go to Xochimilco the next day, imagining a romantic day spent floating among the flowered islands. He hired an impressive car and drove up in great style to find his señorita awaiting him, accompanied by her mother and father, two sisters, a brother, and a widowed aunt, who enjoyed the day immensely.

Two diversions that are worth looking into are the pelota games (*jaialai* in Havana) where you can grow hysterical watching the red-bereted brokers rush up and down yelling out the odds, which change after every point, and dodging the slit tennis-balls in which they throw the betting slips to their clients; and, in the winter months, there are bull-fights; the best to be seen anywhere, in the largest bull-ring in the world. Even if you always turn pale at the sight of blood or are bored by Hemingway, don't fail to take in at least one bull-fight, as the beauty of pageant should compensate for that uncertain feeling in the pit of your stomach. The *reinas* or patronesses of the day drive up in carriages all decked out in Spanish costumes, complete with mantillas, which is your one chance to see anything of this kind. Besides, there's no place like a bull-ring to see a Mexican crowd in action.

Among the many delusions that still persist about our much-maligned neighbour are its distance and inaccessibility. Actually, it's quite easy to get to and, what's more interesting, not very expensive. (Once there, life won't be cheap, but it will be less costly than New York as the exchange is in our favour.) There's no more red tape to it than taking yourself, passport in hand, to the nearest consulate and obtaining a tourist card. The train will get you from New York to the Mexican capital in three and a half days; a Ward Line steamer goes to Vera Cruz in five days; and, if you're in a great hurry, you can fly it in forty-eight hours. The motor enthusiast can drive through from Laredo in the dry season—that is to say, the winter. Beginning with the first of April, the rainy season sets in for six months, but, as the showers never last long and occur at regular hours, one makes plans accordingly. For the greedy, this time of year is the most fun, as it's the season of the mango, melon, alligator-pear, strawberry, raspberry, and all the other fruits which abound in this sunny clime.

Don't bother to assemble an elaborate wardrobe; in fact, the fewer clothes you take the better, as, in any country, an overlarge wardrobe may cause customs difficulties. This may surprise you, but, in Mexico City, a man can't wear a linen suit at any time of the year, and a pith helmet looks just as ridiculous on the *Paseo* as it would on Fifth Avenue. Light woollen sports clothes and two or three evening dresses are enough for any woman, while a man should take his spring suits and a dinner-jacket. But most important of all is a heavy coat to put on the minute the sun goes down, as the evenings are chilly in every part of the country, and it is an indispensable adjunct on any motoring trip. In summer, it is possible to wear light sleeveless dresses in town, and, for the really tropical places, one must have simple cottons, as silk is unbearable.

If you wish to get an impression of the country and are not going there simply to study the effects of alcohol at a high altitude, make the capital your headquarters, but don't stay there all the time. Although there is much to please the inveterate sightseer—churches, the Rivera frescoes in the Department of Education (indisputably his best), Orozco frescoes, the museum, and so on—, the city can scarcely be called typical. The architecture, except in remote parts of the town, is French, and, in most other respects, it is like that of any European city.

OUT OF TOWN

Within a few miles of the centre of town, there are innumerable places of interest: Xochimilco, where you can drift around among floating islands in a barge and buy armloads of flowers for very little; San Juan Teotihuacán, the ancient home of the gods, which boasts the famous pyramids; the shrine of the Virgin of Guadalupe, the Dark Madonna who appeared before a simple Indian boy; the tree of the Noche Triste in Tacuba, which was bathed with the tears of Cortez the night he was defeated by the Aztecs; Tepozotlan church, the finest example of churrigueresque (pardon if we seem to grow technical) in America; and San Angel, where there is a beautiful church and an old monastery turned into an inn, which appeals to the romantically inclined, what with its shady gardens, sunny patios, and balconies outside the suites discreetly hung with flaming bougainvillea. These are just a few of the well-known places within easy reach.

Since the government has had a brainstorm (Continued on page 80)

You'll be absolutely SOLD!

. . . *on* belle-sharmeer *stockings made to fit everybody . . . small . . . tall . . . and in-between!*

Enough to give you the *Whiffles!*



Shortee: I might as well wear tights! I've worn them rolled —I've tucked them in—I've folded them over—I'm sick and tired of stocking-troubles!

Salesgirl: Your troubles are all over now! Just ask for *brev,* the special *belle-sharmeer* stocking made just right in length and width for you short women.

Grounds for *Remorse!*



Miss Medium: Too long or too short . . . always wrong! The middle-size girl has a terrible time with stockings!

Salesgirl: A thing of the past . . . for now we have *modite* for middlings. It's the *belle-sharmeer* stocking made to fit to perfection the girls who are neither tall or small. Just a happy medium!

Never the twain shall meet!



Mrs. Tall: I never get stockings long enough. I might as well wear socks! It's distinctly disgusting. My nerves and my garters are frazzled!

Salesgirl: Try *duchess,* the *belle-sharmeer* stockings made specially for tall, stately types. You'll never wear anything else when you see how they never bind at the knee!

Now everything's under control!

What earthly good are beautiful stockings if they don't fit beautifully? So many, many girls and women who have worked themselves to a dither about the situation . . . are welcoming these exquisitely fine *belle-sharmeer* stockings, made to fit small, tall, middling and plump *femmes* . . . in length, in width, in foot-size. You'll find them in all the newest, smartest shades . . . in chiffons, service chiffons and service weights . . . and priced to fit, as well. $1, $1.35 and $1.65 the pair, in one fine shop in your community.

brev . . *for shorties*
modite . . *for mediums*
duchess . . *for tall types*
classic . . *for those more generously proportioned*

belle-sharmeer
STOCKINGS
designed for the individual

belle-sharmeer, division of Wayne Knitting Mills, Fort Wayne, Indiana



Easy natural way to combat

WRINKLES

by replacing lost natural oils!

At last Carolyn Drew has solved the problem that vexes every woman from seventeen to seventy—she has found the *natural* way to combat wrinkles and remove tiny age-lines. Every woman knows that dry skin is the quickest type of skin to wrinkle. Sun—wind—age—and even every-day movements of the face are now known to actually squeeze out the natural fine skin oils. When these oils are gone, the skin has lost its resiliency—and, slowly but surely, wrinkles etch themselves into your face.

Until now it has seemed impossible to find a cream that would actually replace these oils, or that would have a real power of uniting with the skin. But today scientific research has resulted in producing certain natural oils, of a peculiar chemical structure, including a new bio-chemical substance known as "lecithin." A way has been found to combine these natural oils into a pure, fragrant cream that introduces these natural oils directly into dried-out starved skin cells.

Within a week after you start to use this new Carolyn Drew Wrinkle Cream you are amazed at the difference! Tiny hollows are filling out; sunken, sagging muscles seem to have gained new life; the skin glows with new natural health, as it takes up this new supply of life-giving, stimulating oils. In addition to furnishing the skin cells with a temporary supply of the proper oils, this new wrinkle discovery acts to regulate and revitalize the oil-cells in the skin itself. Little by little these bio-chemical substances, especially the lecithin, act to re-stimulate the cells and to undo the paralyzing effects of wind—weather—age and worry.

Get a jar of Carolyn Drew Wrinkle Cream today—it's at all the better toilet-goods counters at $2.00 a jar.

CAROLYN DREW
PREPARATIONS

MARCH HAIRS FOR MAD HATS

(CONTINUED FROM PAGE 57)

Not only are these hoops becoming, but they keep your hair smoothly in place, as well—almost a substitute for the hair-nets of yesteryear. These hoops are distinctly a high fashion at the moment, and one that Vogue feels might well become a very popular one.

Bangs are another trick of the year for doing new things to your hair. Not the Helen Morgan fringe, but little ones that come out at unexpected angles and make a perfect complement for Victorian-inclined dresses. The nice part about these little bangs is that you aren't stuck with them, so to speak, but can brush them in or out as the fancy strikes you. Mrs. Shevlin Smith, whose bangs are portrayed so effectively in the Michael Hairdresser, Inc., coiffure shown on page 58, merely combs hers aside when she doesn't feel in the bang mood. They're fun, and they give you a nice feeling of having a sort of second personality ready at hand.

Of course, if you want a real transformation, in fact as well as impression, you can put a complete new head of hair over your own, as Miss Hoctor has done, in the photograph on page 58. This is a transformation from Manuel, which is so natural as to practically defy detection, and it is particularly lovely on Miss Hoctor, who has always felt that she should have been born a blonde anyway, and transforms herself into one on every possible occasion. Anent this matter of transformations, you occasionally find ladies asking one another, "Who wears transformations? I don't see any one wearing them." And there, of course, is the crux of the situation. A fine transformation never proclaims itself as such. If you wear one, it looks like your own hair, only much better, and nobody knows.

SEMI-VIRGIN TERRITORY

(CONTINUED FROM PAGE 78)

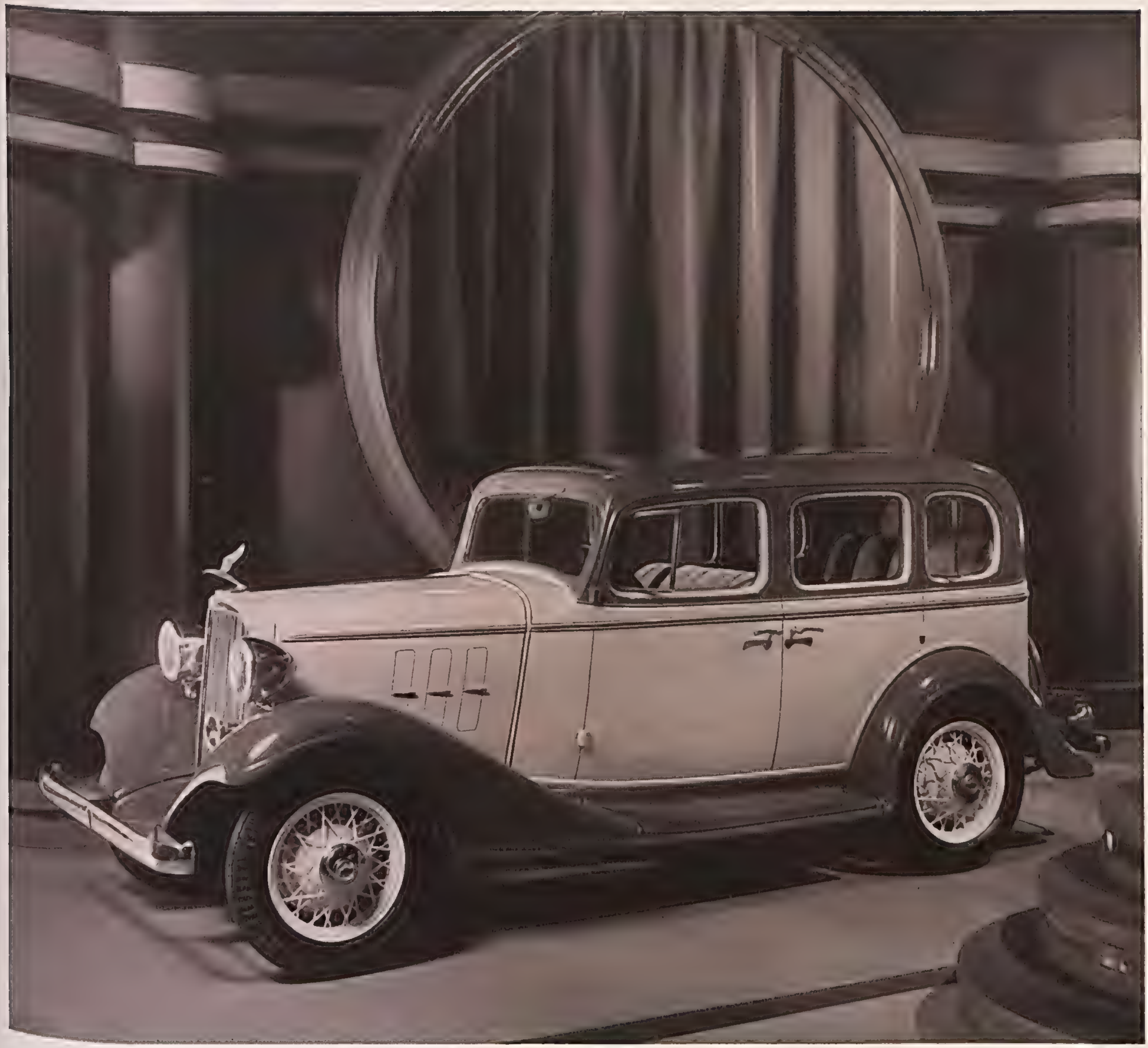
and discovered that a busy army has little time for revolting, the soldiers have been set to work building a network of excellent roads. Puebla, with its lovely cathedral designed by the same architect who planned the Escorial, and the first library founded on an American continent, and the neighbouring town of Cholula with a church for every saint in the calendar, are two hours from the capital by car, and it's only a short run over to Toluca for an ambrosial luncheon of minute white trout and the cream cheese and beer, which have made this town famous. It takes fourteen hours by car (two hours by plane) to reach Acapulco, a veritable tropical paradise on the Pacific, complete with palm-trees up to their old tricks of fringing a blue, blue bay; brightly coloured fish; white sands to bring joy to the heart of the bather; monkeys and screeching parrots. Dawdlers can make a three-day trip of it by stopping at Cuernavaca, which everybody knows by name, if only because of its divorce laws; and Taxco, the eighteenth-century gem perched on the side of a mountain, which has become a haven for artists. The accommodations in all the towns are adequate, if not luxurious. Acapulco is about the most primitive you will encounter, but, even there, a new hotel has been built and the old ones have brought the plumbing indoors.

Yucatan can be reached only by boat (the same one that takes you to Vera Cruz) or by plane. The ruins of Chichen-Itza and Uxmal are in the vicinity of Mérida, the cleanest city in Mexico. To many, these ruins are the main object of a pilgrimage to Mexico. But do study up a bit on Mayan history before making the journey and don't forget to wear your high button boots as a protection against the snakes, which slither around among the stones.

Each region has its specialty, whether a toy, *serape*, or pottery. They are quite cheap and fun to buy, if you think you'll know what to do with them when you get home. But most interesting of all are the native dances which take place during various festivals—depending on the locality. The dancers wear masks and weird costumes and execute allegorical dances like the one of the Moors and the Christians, which takes place during the week of the twelfth of December at the shrine of the Virgin of Guadalupe. As there is an important feast-day nearly every month, it is usually possible to find some place not too far away where one of the dances may be witnessed. The dance of the *Bellas*, the Feather, the Little Stag (which is that of the fierce Yaquis who inhabit Sonora), Maypole dances, the dance of the Negroes, and of the Mohammedans are just a few of these innumerable rites carried over from ancient times and incorporated into a new religion.

There is such a variety in the customs and climates that, wherever you choose to travel in Mexico, you will encounter something of beauty or interest. In fact, legend has it that, even in Chihuahua, there is a spring containing the properties which Ponce de Leon undoubtedly sought in the Fountain of Youth.

Vogue will be glad to send you upon request a booklet, "Give Beauty a Hand," which discusses the care and beautifying of the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington at Forty-Third Street, New York City



SEDAN $565

Who said there are no new motoring thrills?

Certainly not the owner of a new Chevrolet. Because Chevrolet, this year, has put personal transportation on an entirely new basis—made it restful recreation without a peer. Come, take a ride and you'll get the feeling at once . . . smooth, effortless motion . . . a welcome freedom from tension and stress. Slouch down behind the wheel. Sink back in those deep cushions. Relax, stretch out—there's plenty of room to do so. Now prepare for a surprise. Your foot has come *naturally* to rest on the comfortable, treadle-type pedal of the Starterator. Just press, and before you can say "six cylinders," the Cushion-Balanced engine goes into action in the quiet, efficient Chevrolet way. Then glide through the gears with an easy wrist motion . . . steer with a finger-touch . . . Free Wheel at the touch of a button. You slip through traffic with the skill of a veteran cab driver. Yet, cradled in that big, comfortable Fisher body . . . protected from vagrant winds by Fisher No Draft Ventilation . . . with so many exclusive advancements in handling ease, you scarcely know you are piloting a car! That's what Chevrolet believes personal transportation ought to mean. And judging from the number of new Chevrolet owners in high places, most well-informed individuals think so, too.

Priced as low as $485, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy G. M. A. C. terms. Six wire wheels and fender wells $15 list additional. Chevrolet Motor Company, Detroit, Michigan.

CHEVROLET

A GENERAL MOTORS VALUE



CALL it *Aintree-madness* if you like . . . but most of us (about this time of year) feel an overpowering urge to visit England. Perhaps it's the pomp and circumstance of London . . . or the call of hunting horns and the bell of hounds in the mid-country. . . . Perhaps it's the charm of quiet hamlet life, far from the madding crowd . . . or the sweep of green fairways at St. Andrews. . . . At any rate, about *Grand National* time, we seem imbued with desire for a pilgrimage to "this blessed plot, this earth, this realm, this England."

It is obvious that the most attractive way to enter England is from the Southwest. As long as ocean liners cannot dock along Piccadilly, or be warped into the Savoy bar, one might as well see beauty *en route* to London. That is why so many people travel French Line to Plymouth . . . and then ride up in the special Great Western Railway de luxe cars, through lovely rolling Devonshire. And Plymouth is the first call out of New York; there's no Channel to cross to get to London.

All the way across, the luxurious traditions of the French Line can be enjoyed. The stewards are scrupulously trained (English-speaking, of course); the cuisine is the talk of all sophisticated transatlantic commuters; the comfort and atmosphere, security and service attract a particularly charming lot of "guests." . . . Why not be one of them? Any travel agent will be glad to arrange your French Line passage. . . . French Line, 19 State Street, New York City.

FOR THE GRAND NATIONAL
AINTREE, MARCH 24

S.S. PARIS . . . . . SAILS MARCH 4
CHAMPLAIN . . . . SAILS MARCH 11
From New York

French Line

ILE DE FRANCE, April 8 and 29, May 27 • PARIS, March 4 and 24, April 15, May 19 • CHAMPLAIN, March 11, April 1 and 22, May 13 • LAFAYETTE, March 18, May 6 • ROCHAMBEAU, March 25, May 16

TO TOP OFF YOUR SPRING COSTUME



COLLAR SET No. 6256—Four collars are included in this design. One, shown at the upper left and again at the lower right, may be of fringe or organdie. The fichu might be of chiffon, the others of piqué. Designed for sizes small, medium, large

TOQUE No. 6255—Toques will be smart, this spring—especially shallow, tilted ones, like this with a darted crown and a draped band, knotted low at the centre-front and high at the centre-back. This hat is designed for head sizes 21 to 24



Trim and Tailored is the Suit Theme for Spring

Mark that easy grace of line . . . that subtle flattery of fit combining in matchless made-to-measure chic! These are the hallmarks of Weinstein—foremost exponent of tailored clothes. The enviable reputation so long enjoyed by this house is further enhanced by the fact that invariably the smartest notes in the symphony of spring in Manhattan will be 'tailored by Weinstein.'

B. WEINSTEIN

Dressmaker & Furrier Inc.

485 MADISON AVENUE · N·Y·



CLOTHES
for
women who dare
to look their
loveliest

George Bernard Co
719 FIFTH AVENUE at 56
New York

Flattering as words of Love, is this George Bernard Spring Costume of silver gray, topped by an exquisitely harmonizing Capelet of silver tipped Gray Fox.

THAT PREHISTORIC AGE—1900

(CONTINUED FROM PAGE 42)

it is!' 'No, no; keep it,' said Proust, 'it's for you.'

"He organized his dinner-parties himself, down to the last detail, with an unbelievable meticulousness."

But the young lady of 1933 decides to defend her era: "All the same, we aren't all impossible, to-day. There are still people who know how to entertain."

"There are indeed, Mademoiselle. Miss Elsa Maxwell, for example. She will come in at noon and say, 'Olivier I am giving a dinner for a hundred, to-night,' and, in half an hour, she will have decided her menu, her table decorations, and where to seat her guests. She never makes a mistake.

"The wines will be perfectly chosen, and every one will be satisfied with his place at table."

We are interrupted by a chasseur: "Monsieur Olivier, the representatives of the President of the Republic are here to confer with you about the banquet."

"Very well. Ask them to wait a moment." And he courteously helps us into our coats and escorts us unhurriedly to the door before joining the Presidential staff.

As we pass out into the place Vendôme, my young friend, who seems to have developed into a philosopher in a remarkably short time, turns to me:

"From what I can gather, one period is as good as another. The only difference is in the clothes. In general, men prefer the period when they were twenty years old."

"Perhaps you are right, Mademoiselle. But women are luckier, since, being eternally twenty, all periods are alike to them."

ARE THE ENGLISH HYPOCRITES?

(CONTINUED FROM PAGE 45)

men and women of the Anglo-Saxon race (a race peculiarly slow to draw analogies between their own actions and those of others)—now at least I can cease blinking and stare at the blinding facts full in the face.

In my article for the *Literarische Welt*, I had not mentioned animals. The continuity of British Foreign Policy (that business, for instance, about the Balance of Power)—the magnitude of our Imperial achievement—both these can, without undue jingoism, be explained away. Yet it is difficult to account for that great gulf in logic—that vast abysm between reason and emotion—which gashes our whole attitude towards the animal world. Let me, as I am now writing in the privacy of my own language, refer with sorrowed precision to these particular anomalies.

The Anglo-Saxons, as a race, are fond of animals. Even in London, even in New York, they possess, for instance, dogs. With abundant leniency, they allow the dogs of other people to deposit dung upon the pavements, and even upon the door-steps, of the Englishman's home. Yet it is not to dogs only that they are kind: they are also kind to cats. Many a widow would have died intestate had it not been for the cats. And this their kindliness extends, not only to domestic pets, but to other animals, such as bulls, pythons, and such pigeons as are the property of foreigners.

Many an English virgin has struck a Florentine cabman for stimulating, with Latin exuberance, his horse. There have been Members of Parliament who have risen to their feet in that august assembly for the sole purpose of drawing attention to the iniquities practised in Spain (a friendly country) upon bulls. A bishop wrote a long letter to the *Times* about the cruel treatment of cormorants by Chinese fishermen. And the tongues of larks (though not the scalded or still living flesh of shell-fish) do not appear upon our nicer menus.

This protective attitude on our part is invigorating and a source of national pride. Yet it is no exaggeration to say that a Master of the Fox Hounds would, without a blush, severely condemn the laceration of horses in a Spanish bull-fight. Nor is it fantastic to suppose that a man who would regard as "sport" the hounding of a tame deer, would regard as iniquitous the shooting of pigeons released from a smaller, but not dissimilar trap. The man, moreover, who would positively gloat over the slaughter of reared pheasants would regard as "unsportsmanlike" the Spanish rustic who shoots dead a happy little lark.

Surely, there is some inconsistency in such a point of view? Surely the foreigner, on observing this disparity between theory and practice, is entitled to consider us a nation of hypocrites? Is it logical to suppose that an aged and blindfolded horse in the *corrida* feels more pain and apprehension than the fox, whose agony and incertitude lasts for "a splendid run of forty minutes?" Is it logical to suppose that a stag, when hounded out to sea, is less aware of his peril and affright than the pigeon who flutters for a few gay moments on the ringing air of Monaco? Is it logical to draw a distinction between the cruelty of rearing pheasants for the guns of sportsmen, and the incidental massacre of sparrows by an Andalusian farmer? I may be obtuse in such matters. Yet when foreigners question me thereon, I can find no excuse for my countrymen. I can not say that they enjoy inflicting fear and suffering upon dumb animals. That would not be true. Yet I can not say that many sections of my countrymen do not derive acute pleasure from this infliction. That again would not be true.

All I can say is that Englishmen are not wont to think: that they never apply to themselves the standards which they apply to other people: that they always consider national habits, even when they are bad habits, to be good conduct.

And when I say these things, when I adduce these pitiable defences, the foreigner replies with one word only. And that word is "cant."

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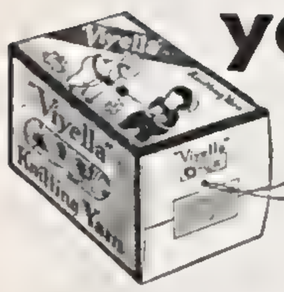
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THE BACHELOR COOKS

(CONTINUED FROM PAGE 53)

and of a creamy consistency, never stringy. It is best when served on very hot toasted bread.

In his flat in River House, with its gleaming views of the East River, Mr. William Rhinelander Stewart has assembled a sophisticated *décor* involving cream, beige, and brown fabrics and sapphire-blue mirrors. In the drawing-room, specially designed cases hold a collection of Chinese crystals and jades. Mr. Stewart, bored at times with entertaining in the usual public places, takes his friends to his apartment, where, behind the austere beauty of the dining-room, he invades his own kitchen to evolve one of his very personal dishes. Mr. Stewart specializes in the cooking of eggs. He has successfully projected what he calls the French-fried egg, an ingenious trick of dropping an egg into very hot bacon-fat. No other medium, Mr. Stewart says, will bring about the brown, fluffy exterior and the equally desirable soft yolk. Mr. Stewart has, too, a method of introducing a specially prepared cabbage into scrambled eggs, with a mystifying, but delicious result.

Mr. Stark Young, in addition to his order, Commander of the Crown of Italy, has a little book in Italian with the title, "One Hundred and Sixty Ways of Cooking Eggs," but prefers eggplants, out of thirty ways of cooking which he has selected two. One of these derives from Louisiana, where his ancestors ate good food.

CREOLE EGGPLANT

Slice the eggplant, he says, something over a half-inch thick and cook, not too long, in a covered dish with a little water. In a saucepan, cook in olive-oil the cut-up tops and white ends of scallions, with a pinch of dried marjoram, a bay-leaf, and a pinch of rosemary. Fry these slowly, adding chopped parsley at the last, so that it may be fried, but not burnt too brown and thus made tasteless. To this, add tomato paste or a can of tomato soup. Simmer this sauce. Then pour it over the eggplant and cook slowly for ten minutes. A slight browning, almost scorching, at the edge, improves all this type of cooking. This dish is good with a garnish of grilled tomatoes.

The other method is to bake the eggplant, scrape out the pulp, and simmer it in a little water, adding a little garlic, already fried, and black Italian or Greek olives, according to the Homeric nature of your palate. Stuff the shell with this mixture, sprinkling the top with olives, black (never white) pepper, lumps of butter, and Parmesan cheese freshly grated, and bake fifteen minutes.

Mr. Young also achieves perfection in the matter of spoon bread, which is so rarely properly made in the North. The secret is this—a cup of white cornmeal, over which is poured a cup of boiling water. You must be sure that the meal is well scalded, or the dish will be gritty. Add one slightly beaten egg and a cup of milk, butter the size of an egg, a teaspoonful of salt and four teaspoonfuls of baking-powder. Use a mixing vessel not too spread out, Mr. Young says, or the water will be chilled under the boiling-point. See that the baking dish is hot and well-greased, and bake twenty minutes or a little more, according to the solidity desired.

Mr. Thomas Farrar, who is more widely known for the eighteenth-century facility of his mural painting than for his equally facile cooking, brings from Louisiana, too, superb galantine of beef, called in New Orleans "Daube Glacée." Mr. Farrar's recipe has a truly eighteenth-century flavour, involving fillets of beef, bay-leaf, stock, an iron pot, and about twenty-four hours of labour, time and servants being, in New Orleans, still abundant.

REENTER THE TAPER

Almost as famous for his interest in cooking as for his more important activities on the stage, Mr. Alfred Lunt displays great concern over the matter of equipment. Only the simplest of casseroles and copper saucepans adorn Mr. Lunt's kitchen, and eschewing all gadgets in a thoroughly masculine gesture, he proclaims the virtues of a wooden bowl for the mixing of salads and the beauty of Jensen's silver condiment pots for containing the essentials of the dressing. The still life shown on page 52 brings together a cruet-stand for oil and vinegar, a pot for dry mustard, dishes for salt and the sometimes desirable pinch of sugar, pots for cayenne and black pepper. The spoon and fork of black horn are mounted with beautifully modelled handles of silver. Since cigarettes should never be smoked before the salad, to these might be added, as one ingenious bachelor-chef does, an old sherry-glass filled with eight-inch wax tapers for the lighting of cigarettes from the candles used invariably at dinner, thus obviating the use of matches and lighters, or the rude but common practice of passing candles.

A ROYAL RECIPE

On this table is to be found what has come to be known as Apple Charlotte H. R. H., since it is a version of a recipe preferred, if not concocted, by the Prince of Wales. Four or six green apples are pared and thinly sliced, then cooked slowly with a cupful of sugar, a quarter of a cupful of water, half a lemon, and a stick of cinnamon. When thoroughly cooked, the lemon rind and cinnamon are removed, and an eighth of a pound of butter is stirred in, together with a half-cupful of blanched almonds and three or more tablespoonfuls of apricot marmalade. This mixture is then poured into a shell-shaped mould lined with rich paste and baked slowly for about three-quarters of an hour. It is served hot or cold with cream or hard-sauce and constitutes, by the use of paste instead of the usual thin buttered bread, a dessert that may well be called princely.

Thus the bachelor cooks, with a masculine precision and an eye to simplicity of flavour not generally found in feminine cookery. And viewing the results, we may say that certainly this activity is one of the more important diversions.



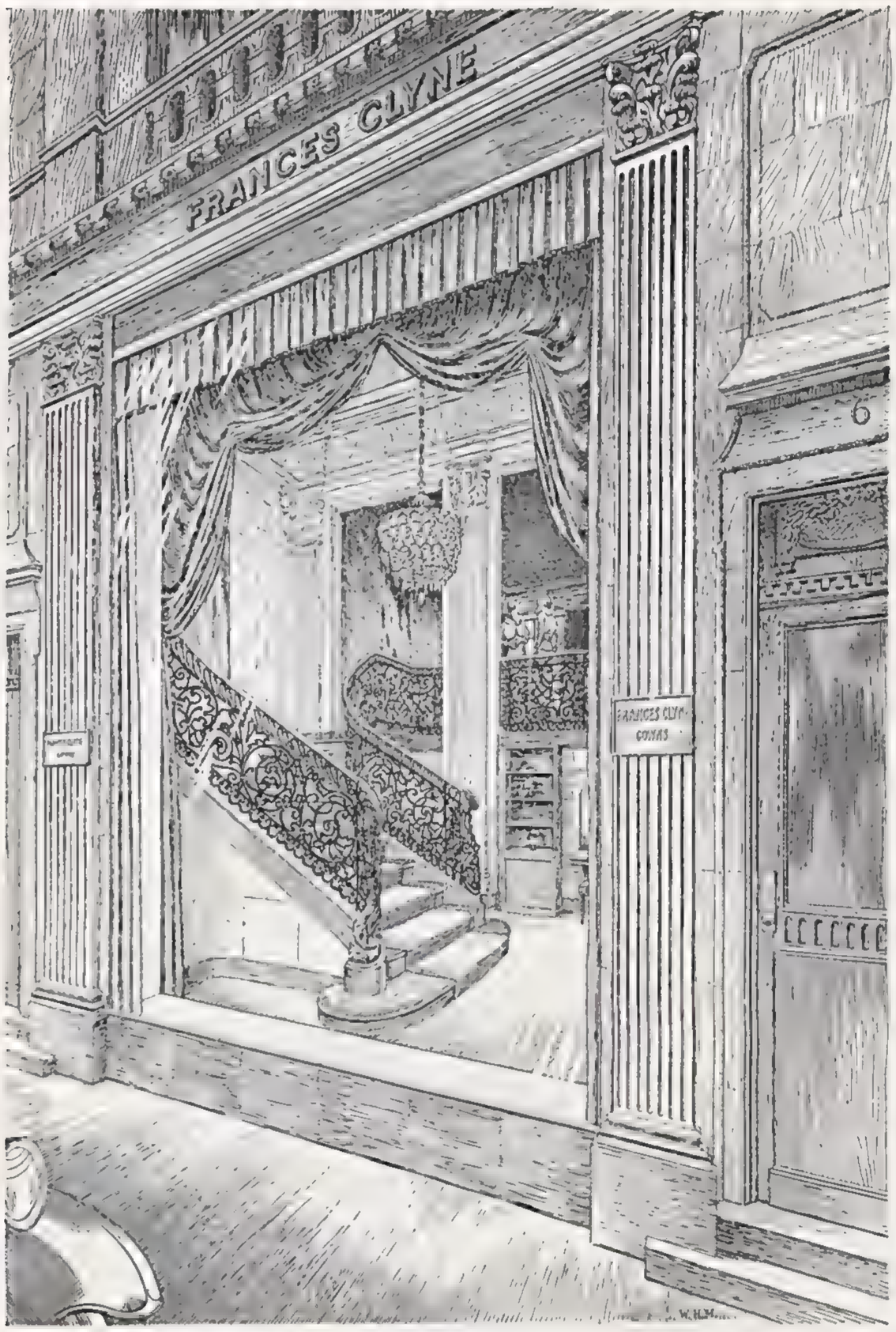
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FLIGHT TO PARIS

(CONTINUED FROM PAGE 50)

Generally, one is conscious of existence being divided into a series of days and nights, but my week-end in Paris is one whirl. It is only when I leave that I realize that three days and three nights have passed.

And what have I done during that time? The drawing-block is looking thinner, and, come to think of it, I have worked hard. I've made a sketch of Lady Mendl in a wig, of Madame Lelong and the Baroness d'Almeida at lunch; I went to see Josephine Baker. What else have I done? There is a bundle of crumpled paper in my pocket—perhaps that will help to jog my tired memory. I am not a bit systematic with the addresses and telephone numbers that I have acquired, and now, as I throw these fragments away, each conveys a vivid scene to me.

HONEYMOON HOUSEKEEPING

9 rue . . . oh, yes, that was for a wedding present for Emmeline (the new Comtesse Alexandre de Castéja —Mrs. Fellowes's daughter). I did a drawing of her as Mimi, for she is on her honeymoon, and, while preparing her future home, she is playing at *La Vie de Bohème* with her husband in a studio. They have painted the walls themselves and stuck railway posters up as decorations.

"Will you have a peanut? There is a bowl of them on the floor. Or would you like an onion?" Emmeline sits posing conscientiously, staring in front of her with the classic features of a Du Maurier drawing. Her husband prowls into the kitchenette.

"What a lot of milk bottles."

Emmeline laughs a gurgling, waterfall laugh. "I know. I forget to put them out last thing at night, and they accumulate so."

Emmeline confides, "I have had some very exciting cooking adventures. I tried to cook a kipper the other night."

"And very good it was, too," from the husband, cracking peanuts. These two are like enchanting children playing at honeymoon, playing at housekeeping.

Meanwhile, at Neuilly, Daisy Fellowes is bending down, hands on knees, scrutinizing the framework of a chair with which she is to flood the market. Her architect is making a few helpful suggestions. It is a chair for explorers and folds up like a bag of golf-clubs. When open, you throw a skin over it, of whatever animal you have caught—a zebra, or a lion for preference—, and it is just as comfortable as can be. Daisy is convinced that she will make a fortune with it. And there is another fortune to be made out of butter-dishes in England.

"If we get Fortnum and Mason to take in a stock of things like this, only made in glass (in colours, it would be pretty—amber and green), we could call it 'Buttcool' or 'Fresh Butt,' and everybody would love it, and again we would make our fortunes."

Daisy is going to Bali. For no other reason than that she is having such an agreeable spell in Paris that she feels such things do not last. Her sofa is littered with cruise pamphlets. Strewn around are photographs of Javanese dancers, and the rough proofs of her novel, *Fille du Diable*. Cocteau has just made a drawing of her for the frontispiece, but the publisher has it still.

And what is this crumpled remnant? Unfolded, it discloses itself to be the counterfoil of tickets for the night of the new Prokofieff Ballet. The house had been very much *en gala*, the boxes glowingly crimson, and all the well-known people there. The ballerina's feet twinkled like little birds, her partner lifted her as if she had been a feather. The violins wailed plaintively. There had been an enormous trek at the end of the performance, through regions unknown at the back of the stage, to pat Lifar on the back, to cry "*épatant—un miracle—épouvantable!*" But the ballet had, let us admit it, been disappointing, and the Prokofieff music pronounced "*indansable.*"

Paris is completely altered; Paris is just the same. Whatever you say is true. The Ritz is deserted. To walk along the deserted corridors you knew so well in the old days, when the place was a giant monkey-house of chattering, is like walking along in a dream. Not a soul in sight. You may see a waiter scuffling away from you, and, at tea-time, there are still the remnants of that vast horde of fantastically behatted "five-o'clockers" (you can always tell the difference between a smartly dressed Frenchwoman and any other by her fantastically exaggerated hat); but night-clubs are only patronized on Friday nights.

Shopkeepers are suppliant. There has been a *crise*, with the result that Daisy is patenting folding-chairs; Lady Abdy and Madame Eloui Bey are rampageous for film careers. But the same limited number of faces are seen an equal number of times each day. Before, they crowded to the Ritz for lunch; now, they are hurtled through the swinging doors of the Crémaillère. Before, the engagement book was filled with dinners three weeks ahead; now, there is a cocktail party, and every one remains for sausages and bubble and squeak.

COCKTAILS AND COSSACK HATS

Nicky de Gunzburg is courageous enough to do up his new apartment and ask his friends to come in to a cocktail. What an opening! The double doors are thrown open, the mob rushes in. The ladies are wearing Cossack hats, by the way; the men are in the last stages of fatigue. The decoration of the apartment is Chekhovian, baroque, Louis-Philippe, Edwardian, what you will. There are huge black ottomans, apparently made of a series of licorice-sausages; there is silver *pâtisserie* on walls and ceiling, doves in an ormolu cage, and palm-trees on stands. (You can see some of the guests in the top sketch on page 50, underneath the palm. There is Madame Eloui Bey in the centre; Madame Boissevain and the Baron de Gunzburg are sitting on the sofa with her. And on the *pouff* at the left is Madame Edouard Bourdet, while the Baron's West Highland terrier occupies the corner of the sofa way over at the right.) (Continued on page 90)

The roof of this fabric house is a smart Anderson gingham (85¢). The front is striped cambric (75¢) and the side of tweed linen, a new fabric, ($1.50). The tree of cotton homespun ($1.25) stems from an English cambric (75¢). A Liberty printed linen ($1.25) makes the hedge.

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Gray is new . . . fashionable . . . very smart this season! But let's *wear* gray . . . not *turn* gray and appear older than we should! For it's really quite unnecessary!

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SEEN ON THE STAGE

(CONTINUED FROM PAGE 63)

are even more evident now; so they are undoubtedly indigenous, and they are still flowering.

Arthur Beckhard, whose initial producing venture, "Another Language," has passed its three-hundredth performance, must convince the most skeptical by his selection of so bodiless a script as "Goodbye Again" and by the casting and the direction of it, that he brings a talent to the theatre which the theatre sorely needs: conviction, taste, and the ability to project it in its own terms.

GEORGE WHITE'S "VARIETIES"

With Bert Lahr, Willie and Eugene Howard, Tom Patricola, Eleanor Powell, and Harry Richman featured and given material which suits their several temperaments and methods, with George White assembling and directing it, the latter's "Music Hall Varieties" could scarcely fail to be a highly diverting entertainment. It is.

It is simply glorified vaudeville, but it lifts vaudeville to a level higher than usual and, for most of the evening, keeps it there. Some of the ballets are beautiful, the music is bright, most of the sketches are funny without being cheap, the dancing—particularly that of Miss Powell, Patricola, and the chorus—is skilful, stimulating, versatile, and the program is pleasantly varied. Even the numbers which have seen service before are included only because their fun remains fresh and undiminished—the quartette from "Rigoletto" with the Howard brothers and two extremely buxom ladies, for instance; it is quite as hilarious now as when it first made the town roar.

White remains a master showman. He knows, as few of our impresarios do, the possibilities and limitations of the medium in which he is working. This latest production is truly named "Varieties"; it has glitter, energy, speed; it does not pretend to be more than it is—or less. In fact, White's slogan—judging from what he produces and the way he produces it—appears to be "No pretence and no bashfulness."

"SHUFFLE ALONG OF 1933"

The dancing in "Shuffle Along of 1933" has the same jubilant abandon that the earlier editions of the Negro show had. And George McClennon is still remarkable among remarkable dancers! Two of the songs composed by Eubie Blake have many of the qualities popularity requires. "Sing and Dance Your Troubles Away" is admirably rendered by Lavada Carter, and Fay Conty and Clarence Robinson bring out all the values of "Falling in Love."

The entertainment is much less fortunate—indeed, most unfortunate in its book, written by Flournoy Miller. The comedy consists largely of malapropisms plastered on complications that are usually awkward when not stupid—frequently both. Miss Carter, Mantan Moreland, Vivienne Baber, and, of course, Noble Sissle, by their more than capable acting, actually make the book seem interesting and amusing at times, but not for long—the finest acting could not conceal its flatness for more than a few moments. And, besides, the author shouts a leading part so strenuously he neutralizes their good work to a large extent.

"FOOLSCAP"

"Foolscap" is a play with an idea—a genuinely amusing idea—the possibilities of which are not realized. The action takes place in an institution for the insane not far from London. The rise of the first curtain reveals George Bernard Shaw and Luigi Pirandello in adjoining beds. Their cars have collided. They regain consciousness, and their egoism and eccentricities instantly take command. The assertion and the conflict of the vanity of the two dramatists provide hilarious entertainment. The authors—Gennaro Curci and Eduardo Ciannelli—have studied their subjects thoroughly and applied a good-natured, wittily satiric colouring to convincing portraits.

The doctor informs the playwrights that most of the inmates suffer from a single obsession, are otherwise sane. One fancies himself Shakspere, another Marc Antony, a third Octavius, and so on. Among the women, one finds a soi-disant Eve, Cleopatra, Helen of Troy. Shaw and Pirandello decide to collaborate on a play which these folk with delusions of grandeur may perform. That ends the first act and much the best part of the comedy.

The two acts that follow get involved in rehearsals and details which, while often diverting, leave the patron disappointed; he feels side-tracked, cheated—the premise promised a mountain of a comedy, and it is not developed beyond a mole-hill.

Frederic Worlock's Shaw and Ciannelli's Pirandello are faithful to the play's treatment of the famous men. Robert Wallsten's Antony is impressive; Geoffrey Kerr makes Shakspere heavier than the spirit of the piece; Henry O'Neill gives to the head of the institution the proper authority. But the first performance is George Tawde as Octavius—a minor part.

"20TH CENTURY"

Likewise, the originator of a secondary rôle takes first honours in "20th Century," the new drama by Ben Hecht and Charles MacArthur, presented by Abbott and Dunning at the Broadhurst Theatre—Etienne Girardot, he who was "Charley's Aunt" forty years ago. Eugénie Leontovich as the heroine goes in strong for affectations—extreme, unvarying, irritating. A shrill voice, unpleasant mannerisms constantly employed—those are but some of the things that contribute to an awful performance. Moffat Johnston as the hero is a Semite with a pronounced Scotch accent!

The play has material for scarcely more than one act. In a frantic effort to make it last for three acts and two hours and a half, the authors have padded it shamelessly with noise, bustle, repetitions, vaudeville skits, bits not far removed from burlesque. They mistake mere physical movement, even of scenery, for action.

If Hecht and MacArthur have the kind of discrimination known as taste, "20th Century" does not reveal it.

HOW TO CROCHET THE SAILOR OR FEZ

(ILLUSTRATED ON PAGE 65)

TWO of the most ultra-ultra hats of the season are the shallow-crowned sailor and the impudent high-crowned fez. And any one who can wield a crochet hook can run up either or both of them in about the time it takes to say Jack Robinson and at a cost that is hardly worth mentioning. Just how chic they are you can see from the photographs on page 65; and just how simple to do by the recipes for their making following herewith. Don't overlook the fact that the fez is made of white yarn . . . the white hat is the great power of spring 1933.

THE RED SAILOR

The materials required for this dashing hat are: 3 balls of Good Shepherd Shetland yarn; 1 bone crochet hook No. 1; 30 inches of milliner's wire; a wire joiner; 1 blunt darning needle; and bias tape.

The head-size is 21½ inches; and the hat will measure about 22½ inches around when completed—to allow for tilting. You use a single crochet stitch throughout the hat. And the scale of stitches is 6 stitches to 1 inch.

To make the crown; chain four stitches and join together. You then crochet 8 stitches into the centre of the ring and work around without joining. First round: Increase by going into each stitch twice, making 16 stitches. Second round: Increase 1 stitch every second stitch. Third round: Increase 1 stitch every fourth stitch. Fourth round: Increase 1 stitch every fifth stitch. You then continue to crochet, keeping the work flat by adding stitches when necessary until the flat top of the crown measures 7½ inches across. Do be sure to distribute the stitches equally around. After the crown measures 7½ inches across, on the next round you decrease 1 stitch every tenth stitch (by skipping a stitch). From the next round on, you crochet around even until the sides measure 2½ inches in depth. Then fasten. Around the inside of this crown, you sew a hatband of bias tape, measuring it one half size larger than the head-size to allow for adjustment.

To make the brim, you chain 134 stitches, and crochet 13 rows (counting 1 row once across). Always chain 1 stitch extra on the turn of each row. You insert wire along the outer edge, going into every other stitch: then join the wire together with the joiner, pinching securely; stretch the stitches on the wire until the ends meet; and sew the ends together, using the same yarn. After this, crochet over the wire edge, making stitches very close together to cover the wire entirely. This gives a finished edge.

When you join the brim to the crown, adjust the brim so that it dips down to 1½ inches below the top of the crown in front and on the right side front. On the left side, taper the brim up gradually to a high line in the back, reaching the greatest height at the left side back and the centre back. Thus the brim will be high on the left side back and low on the right side front. Turn the brim up in the back and tack the wire edge in the centre back to the square edge of the crown. It is advisable to pin the brim during its adjustment; then sew with yarn, keeping the stitches slack.

To make the pompons, wind yarn over three fingers 100 times. Tie tightly around the middle and cut ends. Place one pompon on the upper back of the hat, and one lower down to the right.

THE WHITE FEZ

The materials required for this very new and chic toque are: 2 skeins of Tetzner No. 4 knitting cotton; 1 small ball of dark brown yarn; 1 bone crochet hook No. 1; and 1 blunt darning needle. This hat may also be made of a Good Shepherd worsted yarn of Germantown or Scotch weight.

This hat is also for 21½ head-size. And the stitch used throughout the hat is the popcorn stitch. Directions for the popcorn stitch are: Make 2 single crochet stitches, draw a loop through the next single crochet stitch, chain 3 stitches on loop, draw yarn through third chain stitch and the loop on hook. The hat must be crocheted very loosely.

To make the crown, you chain 4 stitches, join to form a ring, and work 7 single stitches in the ring. You then work around without joining. For the second round, you crochet 10 single stitches, distributing the added stitches equally around. For the third round: 20 stitches in this round. Popcorn stitch. Fourth round: crochet 30 single stitches. Fifth round: 43 stitches around in popcorn stitch, making stitch so that it is in centre of popcorn stitch on previous round. Sixth round: 50 single stitches. Seventh round: 52 stitches around in popcorn stitch. Eighth round: 62 single stitches. Ninth round: 68 stitches around in popcorn stitch. Repeat until the flat top of the crown measures 6½ inches across.

To make the sides of the hat, you chain 73 stitches without joining. First row: crochet 1 single stitch in each chain stitch, chain 1 and turn. Second row: 2 single stitches, then begin the popcorn stitch. Continue, leaving 2 inches between each popcorn stitch. Third and fourth rows: same as first row. Fifth row: popcorn stitch, making stitch so that it is in centre of popcorn stitch of previous row. Repeat until the work measures 6 inches in depth. Sew ends together with knitting cotton. Turn the hat inside out and sew the crown and sides together.

With the top of the crown resting on your head, adjust and tack so that the hat measures 4 inches in front, 3½ inches in back, 4 inches on the right side, 4½ inches on the left side. When finished, these are the correct measurements for the height of hat.

To make the trimming, chain 95 stitches with brown yarn, using it double. Place this strip around the hat 2¾ inches from bottom and tack with slack stitches. For making the wheels, chain enough stitches with brown yarn to make two wheels measuring 1¾ inches across. Place one wheel five inches to the left of the centre front below the yarn band, and the other wheel above band three inches from the centre front. Tack down. Sew in an inside band of grosgrain ribbon one-half inch wide and 22½ inches long—an inch longer than your head measures—to allow for tilting.

FASHIONS OF PURPOSE AND POISE BY

PECK & PECK



Fashions at Peck & Peck are created exclusively by Peck & Peck, for Peck & Peck, and you will find them nowhere else (unless, alas, you find them copied elsewhere!) This suit of Irish handloomed tweed, with unlined coat, is typical of our discerning feeling for spring fashion. In yellow, tan or brown mixture, two-piece, $49.50. Hat $10, Gloves $4.50

FIFTH AVENUE, NEW YORK

WHITE PLAINS CHICAGO BOSTON NORTHAMPTON
DETROIT MINNEAPOLIS ST. LOUIS PHILADELPHIA



THERE is excitement in the fashions for spring . . . clothes of striking personality . . . new patterns, checks, plaids, polka dots . . . exclusive fabrics . . . alluring tones and color combinations. • This three-piece knitted suit in many attractive colorings, with pert scarf, is the very ideal of the hour . . . and only $19.50. Ask to see the advance spring showing of Marinette Knitted Frocks.

MARINETTE *Knitted* FROCKS

MARINETTE KNITTING MILLS . . . MARINETTE, WISC.

FLIGHT TO PARIS

(CONTINUED FROM PAGE 86)

Now the question is, what is one to say about the palm-tree? If it is pronounced hideous, as indeed it is, what if it were to become fashionable in six months' time? But it has been accepted unanimously. The palm-tree is already fashionable, since the cocktail party. Out of sheer perversity, we now accept doilies, antimacassars, and ruching. And, at Reboux's, it was apparent that once more hats are hats—there are concoctions trimmed with flowers, aigrettes, and ospreys that Gaby Deslys herself would not have sneezed at!

I must delay no longer. The concierge has telephoned to say we are late in leaving. The airplane will not wait. *Au revoir, mon cher;* a million thanks and my best love to all. *Au revoir,* yellow bedroom-curtains *et petit balcon. Au revoir, valet de chambre, et merci bien; au revoir, femme de chambre, et merci bien; au revoir,* lift-man, *et merci bien; au revoir, chasseur, et merci bien.* And now I have no change left with which to bid *au revoir* to the innumerable hordes of servants that have suddenly sprung from the bowels of the Ritz.

ON WITH THE NEW!

(CONTINUED FROM PAGE 29)

mink cape, or that seven-way-wonder of a fox fur piece shown on page 28. Something of sheer wool is what you want, very simple in cut, but gorgeous as to fabric. It will look very new if it is in beige or grey, brightened by a gay belt. A green wool one would be nice with a leopard cape and muff. If you don't own a good fur, pick a sheer wool dress with a cape of its own (see the slate-blue one on page 29) or a sleeveless jacket. You could take one of linen—such as the rust-red one sketched on page 28, with its darker jacket of spongy woollen. Nothing, of course, is neater than a little black or blue wool dress—saved from looking like your governess's by a silly bright belt, by gold buttons (and do acquire those new gold bracelets or a gold pin in your scarf for this), by a big, old-fashioned, circular diamond brooch, or by extravagant touches of white . . . white organdie, piqué or linen! If it's piqué—remember to get piqué gloves and a piqué hat.

WHITE SPLASHES: It's these disarming bits of white that make almost everything sparkle, this spring. White jabots, piqué bows, piqué scarfs, piqué facings, ruchings that hark back to the Virgin Queen, neat, round, white collars almost up to your Adam's apple, snatches of white all over the place—most of them detachable.

OUR OLD FRIENDS—PRINTS! You couldn't go through an American spring without something of the print family. If you haven't been won over to one of those ringleaders mentioned earlier—the stripes, checks, dots, or plaids—, you can go floral or modern in design. What makes them all look stimulated is that they're printed, not on flat surfaces, but on crinkled crêpes, heavy sheers, silk jersey, or ribbed surah. You might take a printed dress and put it under a plain coat, lined with the same print. You might take a printed dress-and-jacket suit. Or you can limit yourself just to printed touches: a blouse, a dress yoke, a scarf, a sash inserted at the waist, or other trimming devices.

THE FIVE-TO-SEVEN DRESS: To run to earth a chic little dress that is in between a runabout and a dinner-dress is no child's play. But, if you'll take the trouble to look at the three devastating ones on pages 36 and 37, you'll get a start in the right direction. The lines themselves are nothing. The colour and fabric are everything. Sink your all into getting the real thing in fabric. And then—make a plunge when it comes to your hat and accessories. Do, by all means, acquire one of those gay tiny flower toques . . . a blue forget-me-not one to wear with a pale blue dress; a multicolour flower one with a rose dress; a white violet one with a pale green dress. These little hats are the neatest, gayest things in years—not at all bridesmaidy, but unbeatable for dressing you up.

BE BRITISH IN THE COUNTRY: Before you spend a ha'penny in rural clothes, you should know by heart such British names as Harris, Linton, Glenconner, and Shetland. These delicious fabrics are the body and soul of good sports clothes. And you should know the free-and-easy sort of tailoring that the British do so surpassingly. Then, like a homing pigeon, you will pounce on the right suit. This suit, you will own for years, the older and more weather-beaten it gets, the better—so it must be classic. Or, perhaps, you would like a suit with a cape—such as that Chanel-ish one on page 29. Or, how about a cape instead of a jacket . . . Fortnum and Mason do very impression-making tweed capes with matching skirts.

Your coat—let that be traditional, too. A raglan shoulder, straight-hanging tweed, cut identically like your brother's. Or one of those wearable Shagmoor affairs, as seen on page 29, the kind of a coat no self-respecting hall closet should ever be without. To infuse fun into all this tradition—go reckless about accessories. Wear the silliest, brightest knitted fezzes or toques or berets. Own a mad assortment of brilliant hand-knitted sweaters and scarfs. Knit, knit, knit . . . if you can't afford to buy the precious hand-mades. Even your gloves and your stockings can be hand-knit. Paris says sheer, ribbed, hand-knit stockings cover the neatest ankles these days.

And so (we hope) you're outfitted up to dinner-time. Evening clothes we shall tackle anon!



E. J. MASON, LONDON

Yerba Maté, the South American beverage, may be drunk from decorative old Paraguayan silver maté pots and gourds, like these, in contrast to the modern tea-cup method; from Fortnum and Mason

TEA AND TISANE

BY LADY EDWARD GLEICHEN

ALMOST every one enjoys sitting down after luncheon, dinner, or supper to a cup of tea or coffee, but few people realize the variety of other comforting and delicious hot drinks that exist.

A drink which many people find extraordinarily refreshing and invigorating is Yerba Maté, the dried leaf of a South American plant. This is often taken regularly after dinner instead of tea or coffee. It is an aid to digestion and is said to cure rheumatism. Its sustaining properties are fully appreciated in the country of its origin, where the South American Gaucho starts his day at dawn and works till eleven o'clock on nothing more than a cup of maté. He takes maté again as a beverage after his midday meal, and, at sunset, when the day's work is over, the Gauchos sit around the fire passing the fragrant maté gourd from one to the other.

There are all sorts of elaborate paraphernalia for the preparation of maté—beautiful old Indian gourds and beaten silver maté pots, some examples of which are illustrated on this page. The South American method is to infuse the leaves in a gourd and draw up the liquid through a silver tube called a bombilla, which has a strainer at the end. English people, however, generally prefer to make their maté in an ordinary teapot and serve it like any other tea, with milk and sugar or lemon. It should be allowed to stand for five or six minutes and then poured through a strainer. The taste for maté has to be acquired, but it is said that, if you will drink it for a week, you will not want to give it up.

There are many other pleasant and healthful drinks that you can make. French people (always clever in these matters) have, for generations, enjoyed various after-dinner drinks called "tisanes," which ought to be better known. They cost very little—and need cost nothing at all, if you have even a small garden—and they have various distinctly health-giving properties.

The most popular and universally drunk in France is "*tisane de tilleul,*" which is served even in the smallest and most unpretentious of French restaurants. It is very soothing to the nerves and helpful to sleep when it is drunk at night. It consists simply of the dried flowers of the lime on which boiling water has been poured. A lump of sugar to every cup is all you need to add, but three drops of orange-flower water in each cup will make a really delicious drink of it. This water can be bought at any good chemist's; it is not expensive and a tiny bottle goes a very long way. Camomile tea sounds medicinal, but it is really a very pleasant after-dinner drink, too, which also only needs a little sugar added to it. But the most delicious of these "tisanes," and one that I can't praise too highly, is that made of dried peppermint and lemon-verbena leaves—one part verbena to three of peppermint—and be sure it is peppermint, not mint. I first met it at a well-known Paris restaurant ("*Madame* (Continued on page 93)

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LAIRD, SCHOBER

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Stylings pictured are typical of the footwear smartness available at these Shoe Salons:

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Memphis	John Gerber Company	Washington	Woodward and Lothrop
Milwaukee	T. A. Chapman Company		



SOCIETY SALAD

(CONTINUED FROM PAGE 32)

gesture was ruined by his crashing on the front lawn at the moment of arrival, amid the laughter of the guests and hosts, the cheers of the airplane repair manufacturers, and the tears of the gardener.

Other people who have gone places: the George F. Bakers, the Charles S. Paysons, W. Sheffield Cowles are in Thomasville for the shooting . . . also Mrs. Payne Whitney. Raymond and Winston Guest sailed on the *Conte di Savoia*, with dozens of girls waving good-bye, for Africa, where they are going to shoot big game. . . . In London just for fun: Mrs. Bradford Norman, junior, and Mrs. Marshall Field. Mrs. Brookfield Van Rensselaer, who is so pretty, has gone to Majorca. . . . Cruising in tropic seas: the Sonny Whitneys and Jo (scenic) Mielziner. . . . The Barklie Henrys and the Douglas Burdens are in the Austrian Tyrol. . . . Whereas the Jay O'Briens and Mrs. Baldwin Preston are in Saint Moritz. At Palm Beach, Gurnee Munn and the aforementioned Earl and Duke are at the Charles Munns'. The Allan Ryans, Mrs. W. A. Harriman, the W. G. Lords, and the Warren Leslies are at Dick Hall's. He has taken the Gurnee Munn villa. And Mrs. Shevlin Smith and Dorothy Fell are at the Guests'.

Two lights who have returned already from Palm Beach, George Atwell, junior, who was with the Sanfords, and Alfred Hoyt who was at Harold Vanderbilt's, say that Palm Beach is really just a rest-cure. None of these all-night parties you might imagine. No place to go, and practically nobody to go with. Bed at nine-thirty. Speaking of Palm Beach, one must, of course, speak of Mrs. Harrison Williams, of whom the news is that her passion for houses (how many has she got?) has now led her to taking this time a palace, in Mexico City. Probably a pure-white palace.

Reports from London, from the best possible source—Gilbert Miller, who is now back here—tell us that the town's never been gayer, in or out of season. There's a new bar down-stairs at Ciro's, officially called the Snack Bar, unofficially the Snake Bar, why we have not been able to ascertain, unless it is because of the snakes one sees leaning over it, after a while. Or maybe it has a serpentine shape.

England has produced another artist to do our American beauties for us. It is an eminent brush, that of David Herbert, the second son of the Earl of Pembroke. Among the ladies who will sit to him are Mrs. Boothe Brokaw, Princess Obolensky, Mrs. Henry Davis—and among the gentlemen, Francis Lederer and Noel Coward. Lord Herbert hopes to have these done and ready for an exhibition by the time his young (this time, twenty-five-year-old) cousin arrives—Sir Michael Duff of Wales, a most eligible young man, whose mother has been over here visiting.

Places to Go—that is, in a small way, places right here in New York. "Place Pigalle" is the newest, the place where you know more of the faces than in any other in town. "Club Antibes," one of the night-clubs of a more gentle school of thought, kind of nice and sentimental, with that Margaret Chase we mentioned before, singing in her queer, quiet voice and looking more like somebody you know than a Broadway entertainer. Not only the Wideners, but also the Woodwards have inveigled her to Tommy Tucker at their houses—but she runs away at midnight to go back and perform at the club. There is also the "Paradise," on the same general lines as the old Hollywood, but better, where any customer at all may be tossed about by two expert acrobats for the volunteering. Typical Broadway, typical Broadway. Speaking of throwing your body about, Shan Kar, the Persian dancer, is one of the sell-out hits of the season. Costumes, music, and dances such as you've never seen make him that. The other smash-hit is the Italian Piccoli, the marionettes. They do a Josephine Baker act and a circus act that send people into convulsions mingled with awe. Also, the learned donkey. The voices of these characters come out from behind to take a bow after the performance, and it's quite a shock when you see them, but a good deal better than looking at a beautiful creature and then hearing her awful voice. Curious.

Fashion Notes: Instead of going in for being a "White Bride," in clouds of tulle, Marian Wickes, when she married Freddy Haines, wore a dress of apricot crêpe, a hat of brown velvet, and a silver fox muff with a fragment of her mother's rose-point veil draped through it. Prince Serge Obolensky says, with nostalgia, that the leather gadgets he saw on a chic new Schiaparelli suit brought to him a whiff of the stables of Old Russia, no less. The lady herself, we hasten to add, was well perfumed with "Le Galions Jasmin."

It is the consensus of opinion that the only place to wear flowers, really, is pinned on your velvet evening bag or on your little muff. It is kinder to the flowers, kinder to your dress, kinder to your young man, if he doesn't know what colour dress you're wearing. The eye-catching hunks of rubies that Mrs. C. V. Whitney and Mrs. James Forrestal wear as rings are not glass, but real, and were run up for them by a little jeweller whom these women refer to as "Uncle," partly because they would hate like poison to part with his real name. What he can do with large lumps of crystal and other stones, so that they look chic and not like a vulgar display, is astounding. Other jewels worth noticing: Mrs. Alan Corey's two-inch solid platinum band bracelet with diamond stripes; it is like those Aztec bracelets. Also Bee Patterson's and Mrs. Stewart Walker's bulky rings which are made entirely of crystal set with small diamonds, in patterns. All these latter rocks are from Boivin's.

TEA AND TISANE

(CONTINUED FROM PAGE 91)

prendra peut-être une infusion de menthe et verveine?"). The fragrance and flavour of this tea are delightful, and I have never given it to any friend who has not pronounced it delicious. By the way, in making these teas, be sure to keep a separate china or earthenware teapot for the brew and scald it well after using.

In some vicinities, the lime blossoms can be picked from the trees, after making sure that they are in full bloom. The camomile flowers can easily be grown in a corner of the garden or purchased at the chemist's. There are two kinds, Belgian and German camomile, the former being the strongest and used for a hair-wash, while the latter is best for the tea. It is when we are feeling weary and harassed, after a long afternoon's shopping, that camomile tea will soothe our nerves and prevent the indigestion that comes from sheer tiredness, and, besides this, it will be having a very good effect on our complexions! If you have not the facilities for growing it, you can get a packet from the chemist, and it will last quite a long time, as a dozen flowers will give you three cups of tea. I grow my favourite tisane—verbena and peppermint. Any one with a garden would be sure to have at least one lemon-verbena plant, but it will need more than one to keep you supplied with plenty of tisane, so the stock must be increased, and this is easily done, either by striking slips in summer or by striking the first early shoots which come up from the roots in spring. The plant must be cut down before the frosts begin and should be given some protection with straw, sacking, or bracken throughout the winter. My peppermint grows in a corner of the herb border and increases very rapidly without attention from the gardener.

Now, as to picking and drying. Camomile you will naturally pick when the flowers are at their best; lemon-verbena you will probably want to enjoy in the garden as long as possible, so the leaves should be picked just before it is cut down for the winter; collect the peppermint leaves whenever you choose, though, when the bad weather has come, they coarsen and the flavour is not so delicate, so I should not put it off too late in the season.

Having picked over the leaves and flowers, removing any stems or imperfect bits, put the remaining parts on sheets of kitchen-paper; or, better still, if you can spare your kitchen sieves, put them in these, which ensure a free circulation of air. Leave them in an airy, even draughty room, but not in the sun, as this dries them too quickly. Turn them over every day, and when they are crisp—but before they become brittle—put them up in tins; old biscuit boxes with the papers removed and labels pasted on the lids are excellent for the purpose.

If you suffer from indigestion, flatulency, or an oppressed feeling after meals, try the camomile tea or the verbena and peppermint; both are extraordinarily helpful if you can sip them slowly and rest for ten or fifteen minutes after your meal. Should you be a bad sleeper, they may help you, too, because indigestion is so often the reason for sleeping badly. But, if you are a habitually bad sleeper, the "*tisane de tilleul*" (or lime flowers) will be the best remedy, particularly if you have added the orange-flower water, which has a specially soothing effect. And, how much pleasanter and better for one is the healthy, natural sleep it induces than that which comes after taking a sleeping-draught! There are many more plants growing in our gardens which can take the place of most bought medicines (simple ones, for instance, such as sage and violets), but this article is not concerned with medicinal plants—only with tisanes.

There is one delicious drink to be bought in the chemist shops in England—the dried buds of the South African orange-blossoms—, and some of the English herbalists' shops will offer you a choice from as many as eighty herbs. These fascinating shops, with their rows of coloured jars and picturesque wooden tubs, are increasing very rapidly now that the growing and understanding of herbs is developing steadily in England. It is the revival of an old science; the "simples" of our ancestors have a great deal to be said for them, and there are a charm and a sense of comfort in these tisanes that make them well worth cultivating.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decorations; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

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(1) The name and address must be legibly written or printed at the beginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

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V-435 (right)

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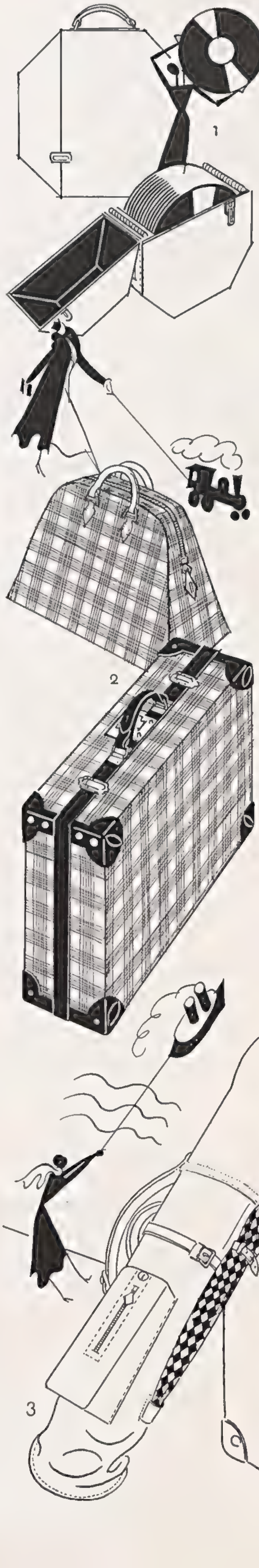
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1. For those who like to take their phonograph records along, this pigskin disk case from Hermès is a find. You pull the ribbon that encircles the edge of each record, and your choice of the moment, whether it be opera or rhumba, rises up like a phenix out of its own compartment —and the records don't break

2. Hermès introduces plaid luggage as a smart new note. This canvas-covered suitcase and bag are in that winning colour combination for travel —beige-and-brown. The bag with its slide fastening can be locked, and it is a convenient place to store late purchases or the cigarettes and magazines you may want en route

3. The balls and clubs won't fall out of this calfskin golf bag, because it was especially made for travelling and has slide fastenings. And for that inevitable rainy day, no matter if you're seeking your place in the sun, there's an amusing checked umbrella strapped to the side. You will find the bag at Altman

4. This great transatlantic wardrobe trunk of bridle leather should be big enough to hold your every want, even though you are a Visiting Celebrity. It will stand an inhuman amount of mauling, for its corners are bound with leather—an important point. And the fastenings are of brass; Saks-Fifth Avenue

PRESTIGE PLUS IN PARIS LUGGAGE

1. Vuitton's chic fitted case is beautifully designed and marvellously compact. It has a green ostrich cover, a lining of lizard and moire to match, and fittings topped with tortoise-shell. The shelves close automatically

2. This Vuitton wardrobe trunk is large enough for all the many sports things you'll want to take to your favourite resort this spring. The covering of dark brown canvas is durable and very smart. Altman has this trunk

3. What could be neater than this Vuitton travelling chiffonier to keep all your small items compactly in place? Shoes to the left; lingerie, gloves, and such to the right, with your hats below; from Saks-Fifth Avenue

4. A travelling-desk is one of Vuitton's brilliant ideas. A table unfolds at the side. The portable typewriter has a nook of its own at the top, and there are shelves for your books and drawers for papers; Saks-Fifth Avenue

5. Once you have solved the problem of where to put the shoes, the rest of packing is easy. Vuitton has made a smart shoe trunk of dark brown canvas. It opens up very conveniently into shelves. It is from Altman

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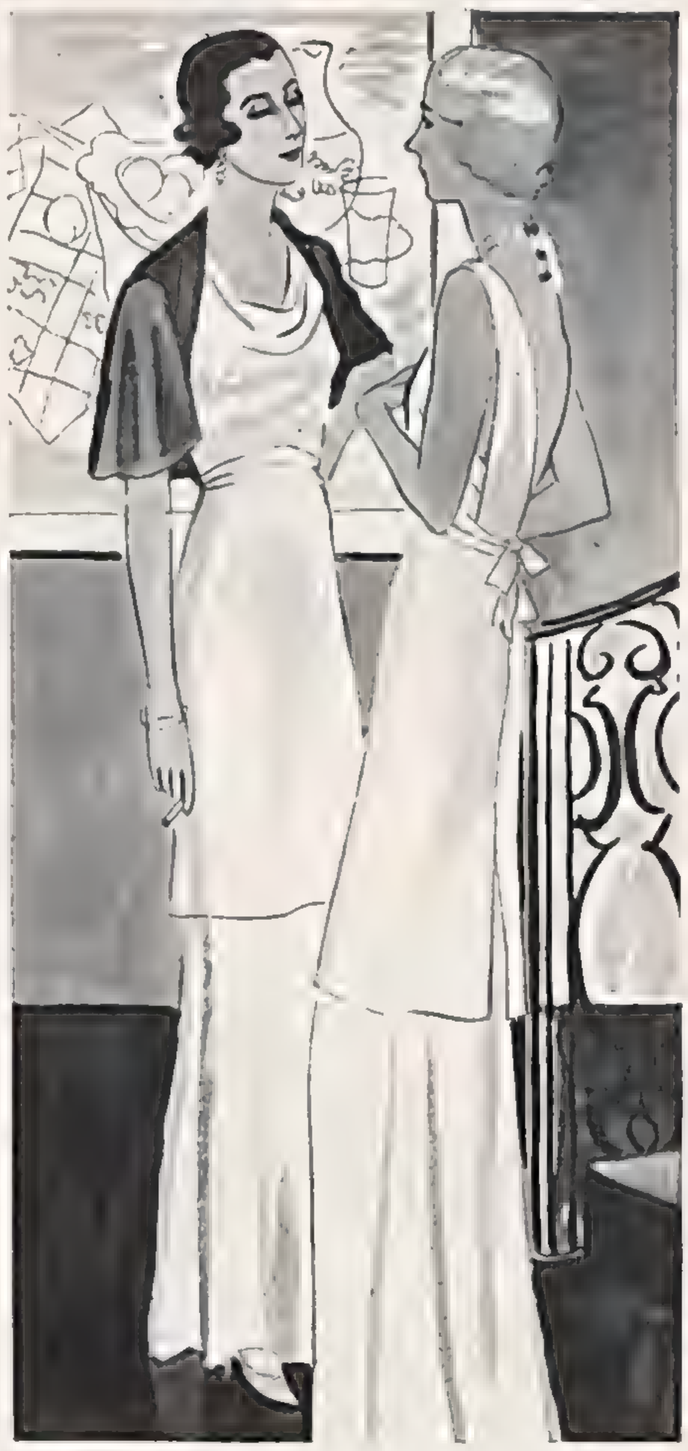
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6226

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DO YOU KNOW YOUR FABRICS?

QUESTION: Name ten of the smartest materials for spring.

Answer: Linen, organdie, sheer wools, matelassé cotton, piqué, Chanel prints, Celanese check, Rodier cottons, plaid ginghams, and "Crystelle."

• You will be changing your mind almost right away about linen. No more chatter about its mussing, for you will look divinely chic all day long in a dark blue Stephenson linen dress with a blue-and-white checked jacket. You can buy Stephenson checked linens in red and white; rust, black, and white; and in a herringbone tweed linen at McCutcheon's and Macy's.

• Organdie is astonishing Manhattan natives. We thought we knew all about organdie until it began to crinkle and blister and deceive us. Stoeffel is making new organdies that are marvellous for collars and cuffs, children's party dresses, and summer evening dresses—or blouses atop a severe suit. Ameritex has a diagonally striped organdie in red and white that would enliven your spirits. Embroidered organdies introduced in Paris by Paul Brion will be a summer delicacy to keep in mind.

• Sheer wools are worth considering in a brand-new manner, this spring. Take, for instance, a printed crêpe dress and put over this a three-quarters length cape of sheer, almost transparent wool, or a full-length wool coat with revers of the print. Forstmann's "Louisette" is an example.

• May we call your attention to matelassé cotton? You must see these bubbly looking cottons to grasp their charm. In white and wan pinks and blues and yellows, they are devastating for summer dresses and jackets and for children's coats and hats. We especially like those made by Glass, Ameritex, and William Anderson.

• There are two schools of piqué, this spring—the finely ribbed piqué made by Vandam, and the widely waled variety made by Sudanette. The first looks best in sports dresses, while the wide-ribbed piqué is more amusing in vests, hats, scarfs, and gloves.

• In case you think that all prints look alike, look at the Chanel prints at McCutcheon's. They are positively edible. Small geometrics such as two C's, back to back, are charming.

• There is a new checked crêpe—in red, green, or blue and white made by Celanese that is especially pleasing for a jacket suit or evening dress.

• If you have real ingenuity and know what is going on, you have heard that Rodier cottons are very special to wear in town. You can find them at McCutcheon's, and we recommend a sponge one called "Bulflamm," and a thin flecked one called "Roumaia Flamme."

• For beach dresses, gardening dresses, bathing-suits, and other simple items, gingham looks very superior. Ameritex and D. and J. Anderson put delightful colours together.

• Shelton Looms has a new material called "Crystelle" that is very soothing. It has the thick look of velvet and is non-crushable. You can see it used in anything from evening wraps to upholstering your favourite chair.



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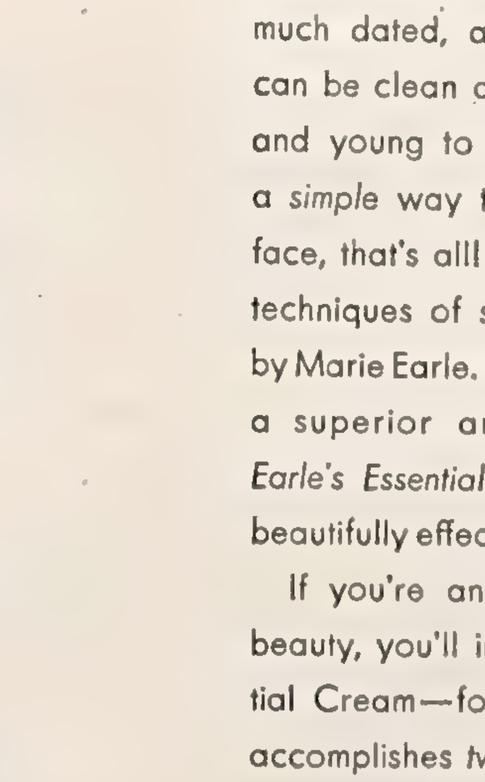


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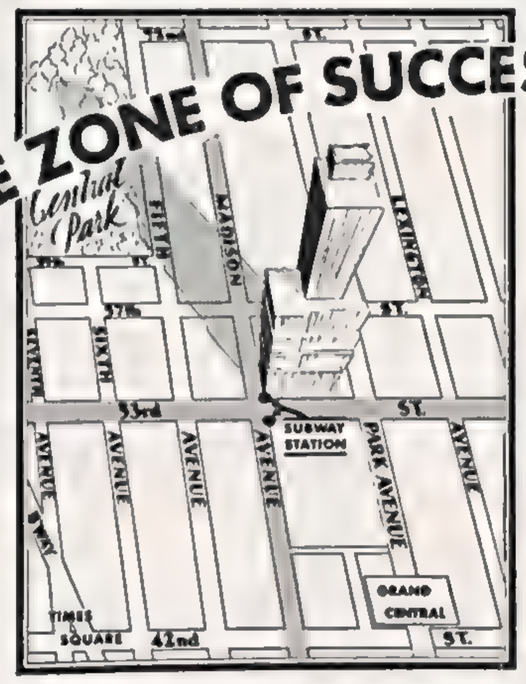
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THE JOYS OF OLD AGE

By Lydia Chapin Kirk

CENTURIES ago in China, a great teacher wrote ancestor worship into the articles of his religion, and, thereafter, a man acquired more virtue by honouring his grandparents dead and alive than by any deed of worth or valour that he might perform. Here in America, in a newer civilization, grandparents have gone out of fashion, and middle age, a stodgy state of spreading waist-lines and shrinking ideas, has replaced old age with its splendid elegance and rare distinction. In Europe, in countries older and wiser than ours, when a man enters a room, he still singles out for marked attention the oldest woman present, and it is with her rather than her youngest granddaughter that he talks. This is not mere manners, for these have also grown scarce abroad; his motive is selfish in that he wishes to converse with the most interesting woman in the room. Naturally, he does not approach a young girl, for eighteen-year-old conversation sparkles with dew rather than wit, and, unless he is looking for amusement or casual intrigue, he will neglect even an elder sister for her grandmother.

MIDDLE-AGE PURGATORY

Dante, in his poems, painted for us a Heaven of every imaginable delight and a Hades of torture so delicate and so refined as to be far more exquisite in its way than the ecstatic raptures going on so noisily overhead. Only the elect went above or below, and the vast majority of souls wandered about in Purgatory, a dismal do-nothing place where any excitement would have been welcome.

For most American women, middle age seems to be a kind of purgatory which they enter in great bands as soon as their first youth has gone by. And yet, like some of Dante's spirits, they pretend very loudly to each other that they are not there at all. They pretend to each other, dressing their faces and their hair in the most modern manner, chopping off their skirts or trailing them in graceful billows as fashion demands, in short, paying no attention at all to that greatest of critics and greatest of gentlemen, Father Time himself. Only very rarely do women succeed in fooling that venerable sage, and, when they do, they are but poor imitations of those giddy young things flying about in the garments of youth and innocence.

UNLINED AND UNINTERESTING

Surgeons have operated upon women's throats, they have drawn away the lines from their cheeks; but in doing so, they have erased the precious marks which education, character, and understanding have left. A woman's face that is as smooth at fifty-five as it was at twenty-five is only so because she has used it so little, and a placid brow too often bespeaks a dull and uneventful life.

Let us make youth last as long as it will, let us enjoy every minute of it to the very utmost, but let us never forget the delights that wait over the crest of the hill. And, if we are intelligent enough to appreciate these delights, not the least of them will be the flattering attentions shown us by youth itself. Young people are very impatient with middle age, but they have a pretty respect for old ladies and a romantic admiration for old gentlemen. The supreme confidences of our life were made over the teacups to a wise and witty Frenchwoman of seventy, and our most treasured tribute was a bouquet presented at sixteen by an elderly general of eighty-two. The most worldly woman we ever knew, and the oldest, was a terrible duchess who lived over a grocer's shop on the *rive gauche* with a parrot and a Siamese cat; but great politicians consulted her on their way to the Chambres des Deputes, and no election took place at the Academie before she had cast a purely unofficial vote.

WISDOM AND WIT

Age has its power and its privileges, but it is also demanding, and, while a young woman may go far with a fresh complexion, a pretty figure, and a sympathetic smile, later on she must offer something better. Indeed, there is no surer test of real elegance than that required of the older woman, for hers should be the beauty of the grande dame, the beauty of sophistication and culture. How much more lovely are her clothes than the absurd affectations of her foolish sisters who borrow their daughters' and their granddaughters' frocks with as little success as they borrow their conversation. Englishwomen know this and Frenchwomen, and, when they assume the title of dowager, they make of it a real patent of nobility with the robes and insignia proper to their rank.

The time has gone by when women donned ribboned caps on their marriage day and black silk dresses at thirty, and yet one of the most fascinating women of our acquaintance laid away her fashionable clothes at an age when her contemporaries still danced about the night-clubs. She asked a great French designer to make for her such dresses as he might have wished his own mother to wear and, when she came home, no eighteenth-century marquise could have been more lovely. He had found for her the rare materials of another day, and colours; greys with a breath of pink, lilacs with a frost of blue, whites with a gloss of ivory, exquisite laces snatched from a dusty death under glass; and with these she wore the jewels of a great lady, fine diamonds and strings of perfectly matched pearls. Sitting very straight in a high-backed chair of Spanish leather, this old lady, who was not really very old, was far more beautiful than she had ever been as a young girl, and she undoubtedly found life far more entertaining.

When our time comes, we shall hope to have her courage. Certainly, we have no desire to enter into an eternity of Purgatory, almost we had rather go to that other region which is sure to be placarded in large black letters with that baffling phrase over which age alone can triumph:

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The concentrated juices and pulps of twenty-three rare, exotic plants and youth-restoring herbs are the only ingredients used in this new-type beauty masque.

Never before in the history of beauty has any masque treatment met with such immediate acceptance in smart metropolitan circles as Helena Rubinstein's unique Youthifying Herbal Masque Treatment. As soon as it was introduced in the Helena Rubinstein Salons, news of its almost miraculous youthifying powers spread from coast to coast.

Thousands of letters came to Madame Rubinstein, requesting her to prepare her celebrated Salon Beauty Treatment for home use so that women all over America might take advantage of it. And when she introduced it—but a few months ago—it was received with such enthusiasm that Helena Rubinstein is now offering it in a smaller, and, incidentally, less expensive size.

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WHITE IMPORTANT FOR SUMMER CLOTHES, ACCESSORIES. STOP ALSO WHITISH AND STRING BEIGES, WHITISH GREYS, GREYISH WHITE PIQUE. STOP OTHER GREYS, BEIGES IMPORTANT SPRING; ALSO BROWN, PURPLISH AND VIOLET BLUES, BLACK. STOP SOME CLOUDY PASTELS, ESPECIALLY ROSE, YELLOW FOR MIDSUMMER.

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SPOTS OF INTEREST ON THE SPRING FASHION SCENE

The new large size jewellery

Our Paris office reports the noticeable tendency of chic French women to wear brooches, clips and ornaments of important size. Here are three examples:

Ostertag designed this diamond feather to outline the front décolletage of an evening gown.

A leaf-shaped brooch composed of diamonds and emeralds. Van Cleef & Arpels.

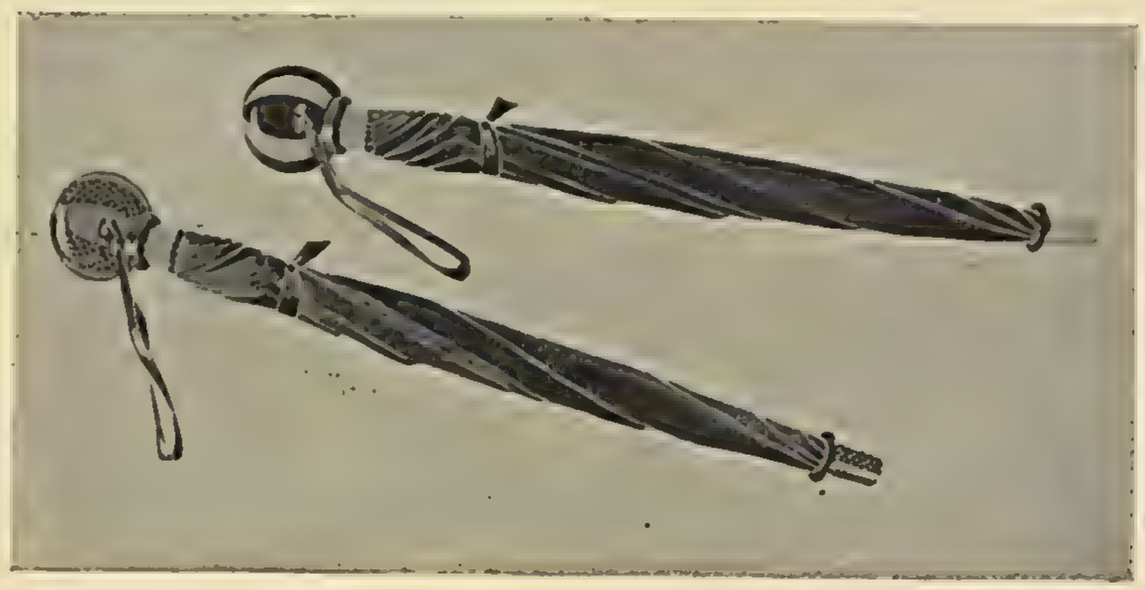
Another big flower brooch. Diamonds form the curved tendrils—a carved cabochon emerald the calyx. Also from Van Cleef & Arpels.

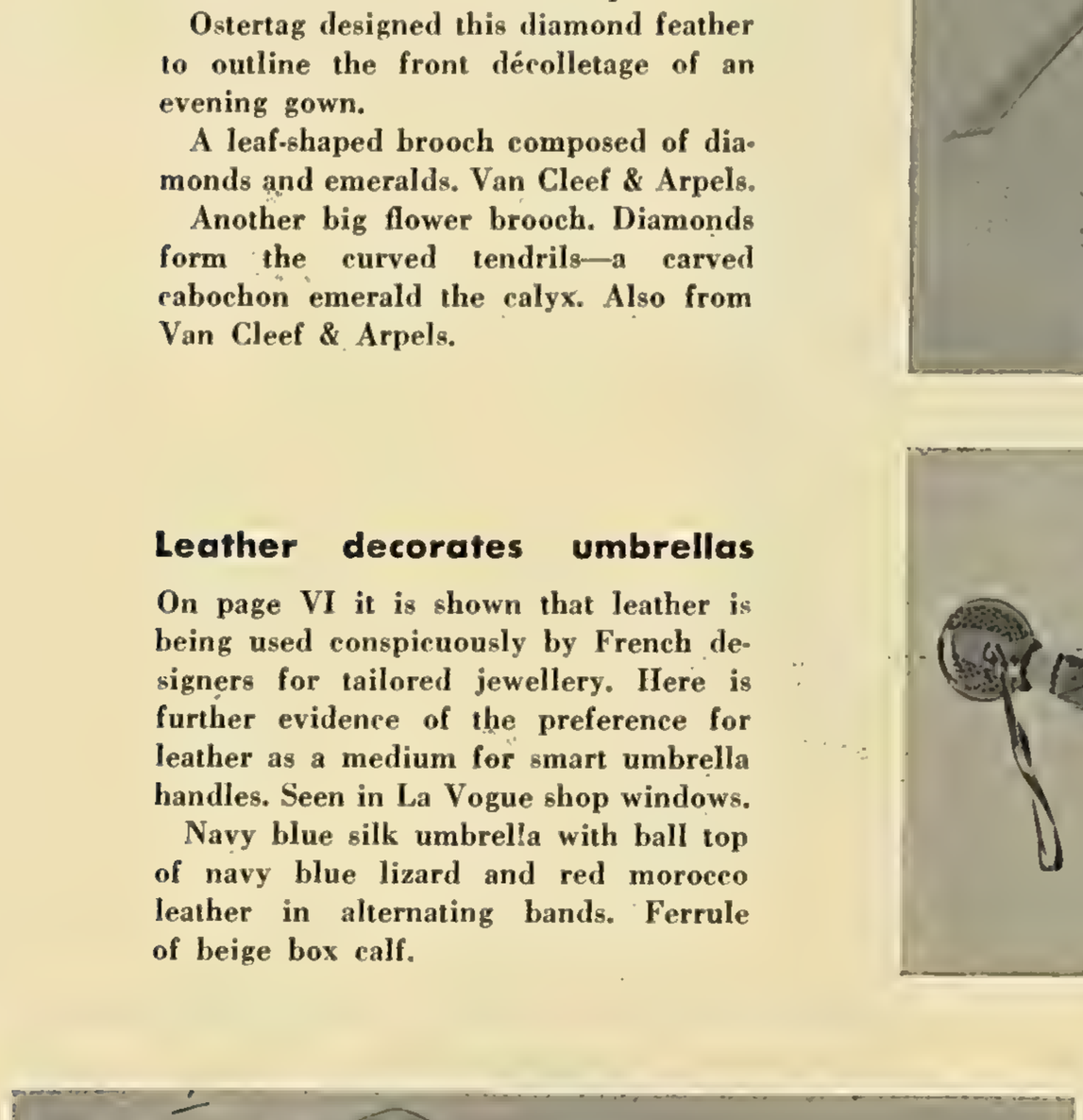


Leather decorates umbrellas

On page VI it is shown that leather is being used conspicuously by French designers for tailored jewellery. Here is further evidence of the preference for leather as a medium for smart umbrella handles. Seen in La Vogue shop windows.

Navy blue silk umbrella with ball top of navy blue lizard and red morocco leather in alternating bands. Ferrule of beige box calf.





Smart neck-lines on new sweaters

The hand-knit element is stronger than ever. Two sweaters from Lytitia prove that any model is as smart as its neck-line.

A yellow cardigan with semi-detached scarf. Gold metal loops for fastenings.

Heavy brown pull-over. The scarf has yellowish-green motif and ties in a big bow under the chin. A chunky, square-shouldered line is given by the short, full sleeves of this model.

Knitted necklace and belt

Two intriguing suggestions in the matter of knit accessories are the wool necklace and belt shown at the right.

The necklace is flat and joined together at the back but detached in front into three round strands of red, white and black. Seen in Rad's window.

A wide red belt knitted of wool. Its simple square buckle is of matching red leather. From Hermès.



RÉSUMÉ OF THE CONTENTS OF THIS ISSUE

Coats Page 30. Spring coats fall into three classes —the general, practical coat; the fur-trimmed; and the coat that looks like a dress.

Suits and ensembles. Pages 27-28-29-31. New suits are spectacularly different, featuring jackets of any length—unusual blouses—odd fabrics—new types of scarfs.

Page 34. Print dresses worn under fur-trimmed coats of cotton—an entirely new and surprising fabric for town coats.

Page 35. Jacket ensembles, too, show an unusual combination of fabrics.

Page 36. A bright Vionnet ensemble for spring, in romain, satin and wool.

Pages 40-41. For travel, checks are supreme this year. The three-piece cape suit. Pastel tweeds for the country are a surprising innovation.

Pages 54-55. Spring suits from New York designers. Heavy linen is newly smart for town wear.

Evening dresses. Page 33. Lemon-yellow organdie combined with brown ciré satin.

Pages 38-39. Trailing black mousseline skirts with white bodices—three essentially modern dresses.

Page 62. The all-important black dress, set off with copies of Chanel's lovely diamond jewellery.

Dresses. Page 28. The long tunic is back.

Pages 36-37. Pastel shades for formal afternoon.

Millinery. Pages 36-37. The flower hat—a charming revival for special afternoons and runabout evenings.

Art needlework. Pages 48-49. Modern designs for the ancient art of needlepoint.

Beauty. Pages 56-57-58-59. Naïveté is the outstanding characteristic of new coiffures.

SOURCES FOR THE MODELS IN THE ECONOMY PORTFOLIO

Page 68

Women's one-piece chiffon dinner dress, faced with ciré satin, self-flower at neck-line; separate tie-on cape-jacket.
#97, Max Greenberg & Co., 1410 Broadway.

Wool spring coat with Vionnet sleeves; separate collar of unleathered white fox dyed to match or contrast.
#1070, Morris Freed & Sons, 252 West 37th St.

One-piece silk crêpe daytime dress; adjustable at waist-line; real lace appliqué on organdie cuffs and side jabot.
#373, Zalud-Kaufman Co., 525 Seventh Ave.

Three-piece Harris-type tweed ensemble—classic skirt and jacket with tie collar in monotone tweed; full-length top-coat in two-and-two pattern tweed.
#4318, Linker & Klein, 530 Seventh Ave.

Page 69

Ensemble consisting of a one-piece crêpe dress and swagger length, unlined, rabbit's-hair coat with big sleeves.
#371, Rose Barrack & Gold, 550 Seventh Ave.

One-piece afternoon dress of heavy sheer silk, with fine tucking; detachable white lingerie flower.
#437, LaRue Dresses, 525 Seventh Ave.

VOGUE'S BOOK OF KNITTING AND CROCHET

The article on page 64 is testimony of the continued interest in knitting and of the smartness of hand knit clothes. The various features which we have periodically published on this subject have been received with great enthusiasm by our readers.

You can substantially increase the sale of yarns in your store by promoting them in conjunction with Vogue's Book of Knitting and Crochet, in which are illustrated sixty-five attractive models.

The price of the Knitting Book to stores is 25c each, or $2.80 a dozen F.O.B. New York, less 2% 10 days, 30 days net. We will deliver these to any place designated here in New York so that they may be shipped to you with other merchandise in order to save delivery costs.

Leaves from a Merchant's Note Book on Spring Fashions

Coats

They fall into three classes -- (a) utilitarian type to go with any dress; (b) the fur-trimmed coat; (c) the coat that looks like a dress. See page 30 for examples of each.

Plan to promote spring coats on the basis of these three smart choices. Instruct salespeople and advertising department to point out to customers that: (1) Coats may be any length; (2) Smart spring coats have a lot of fur or none; "snitches" of fur are out. (3) Amusing shoulder details are smart. (4) Lines are generally straighter. (5) New types of fastenings are important. (6) Very spectacular is the fur-trimmed cotton coat for spring.

Suits

There are two major choices — (a) The dressmaker type with plain skirt and odd little jacket that usually contrasts to skirt and may be almost any length. See pages 28 and 31. (b) The classic tailleur which is very often in men's suiting. See illustration, center figure, page 41.

Offer suit stocks under these two divisions. Remind salespeople and advertising department to point out: (1) The newness of odd fabrics; (2) The tendency toward slightly widened shoulders; (3) The fashion for all sorts of fantastic scarfs; (4) The suit with matching cape is a distinctly 1933 feature.

Blouses

Blouses this spring are as important as the suits with which they are worn. They divide themselves more or less into two main categories: (a) Mannish types, such as tailored men's shirtings and crisp piqués; (b) Feminine types, such as handkerchief linen and crinkled organdie.

Note the following for blouse department and advertising staff: (1) The blouse that is black à la Mussolini or darker than its suit is news; (2) Plaids and prints will be popular; (3) Frills and jabots are back.

Day dresses

These are too varied to classify into types but there are several important kinds to keep in mind: (a) Sheer wool, simple in cut but gorgeous as to fabric; (b) Heavy cotton that looks like sack-cloth; (c) Prints. Stripes, checks, dots and plaids are the ringleaders, but floral and modern designs are also good.

Make notes of the following points about dresses: (1) Gay belts appear on simple, sheer wool dresses. (2) Matching capes with sheer wool dresses. (3) Detachable white touches are seen repeatedly. (4) The five-to-seven dress is the latest expression of the versatile afternoon-evening frock. (See examples on pages 36 and 37).

Evening dresses

Two new notes worthy of emphasis are: (a) The revival of crisp, feminine fabrics as organdie, mousseline, crinkled chiffon; (b) The prevalence of straighter, more vertical lines.

New talking points for evening dress promotions are: (1) Skirt interest, such as slit hems, brief trains; (2) Black and white as a colour scheme (see pages 38 and 39); also the established favour of the all-black evening dress (see page 62).

Brief Biographies of Couturieres

MME. AUGUSTABERNARD

The house of Augustabernard is comparatively new, but has grown very rapidly and achieved a remarkable success. It was discovered and launched by a small group of very cultured women. Madame Augustabernard works very closely with these clients, watches their fittings, and always keeps in mind their own needs when she builds up her models. She is herself very simple.

Her models are extremely wearable and have an unpretentious elegance that makes them essentially the sort of thing well-bred, well-dressed women like to wear. She has managed to achieve clothes of outstanding smartness at reasonable prices.

Augustabernard's salon is at 3 Faubourg St. Honoré. Its atmosphere is sympathetic, unrushed and uncommercial.



VERA BOREA

Vera Borea, who in private life is the Countess Regoli, is Italian. She started her career by selling négligés, then bathing suits which featured a special knitting stitch invented by her grandmother, and then sports clothes. The Princesse de Rohan, an Englishwoman, is associated with her as business director.

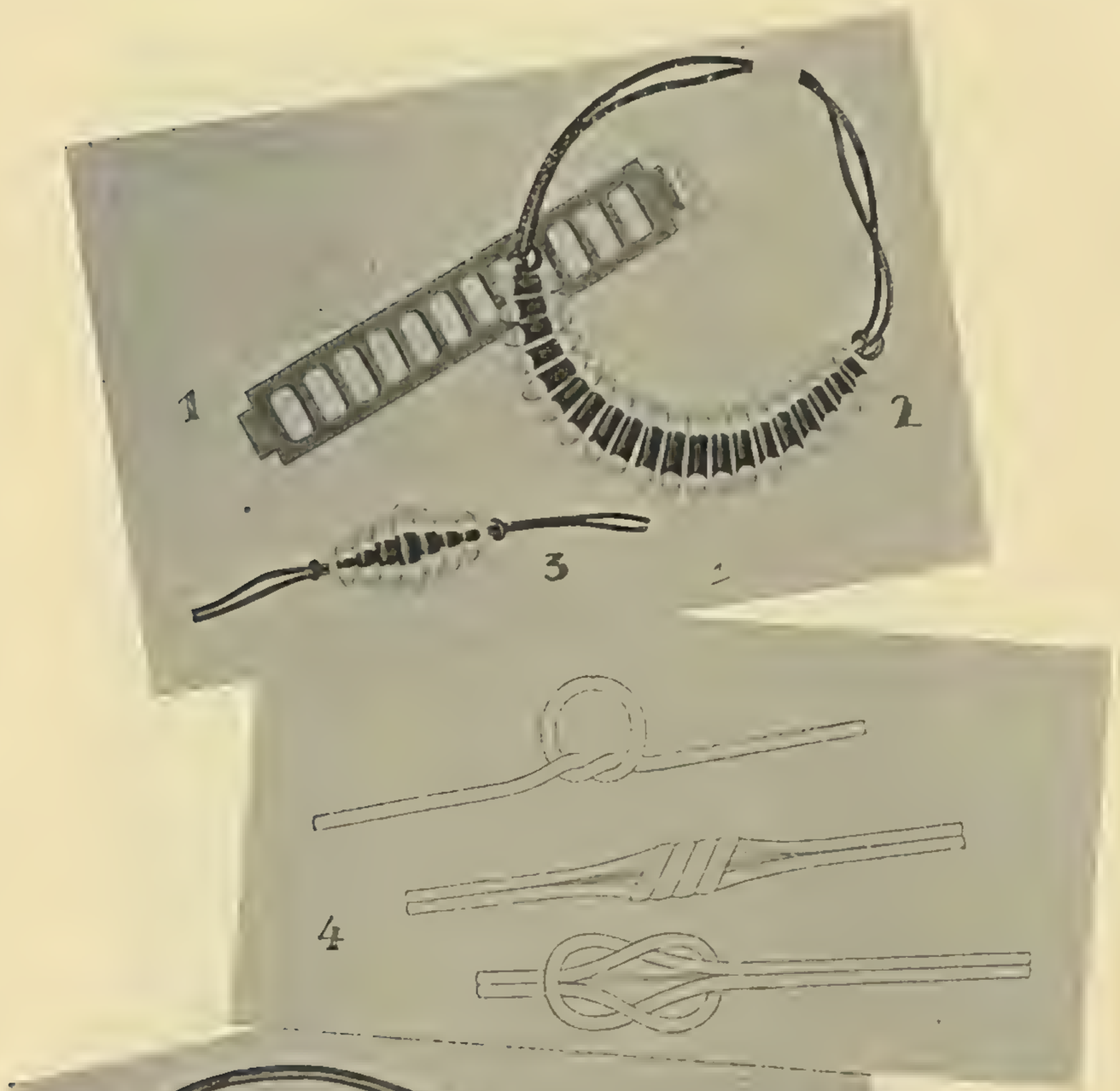
Madame Borea's clothes are simple in line but unusual in material and in colour combinations. She has launched several new ideas in knitted clothes and first wears her models herself to make sure they are practical. When she introduced her knitted thread bathing suit, she tried it out very carefully, swimming in both cold and warm water, before proposing it to her clients.

Her salon at 29 rue d'Artois, is a simple, square room which one could believe to be a private apartment if it were not for the piles of dresses and knitwear on low tables.



WRITE FOR PRINTS OF ABOVE PHOTOGRAPHS SIZE 7" x 9"—$1.00 EACH

THE WHITE NOTE IN ACCESSORIES IS IMPORTANT



In the February 1st and 15th Trade Editions the importance of white hats, usually worn in contrast to black or dark costumes, such as navy blue, was emphasized. This vogue for white hats points to the logic of the white accent in other accessories. On this page are shown recent Paris interpretations of leather and white metal in jewellery designs for sports and day wear.

1. A dog collar bracelet in red leather studded with white metal lozenges. Shown by Hermès.

2. & 3. A necklace and bracelet ensemble in navy blue leather with white metal cartridge-shaped ornaments. Hermès.

4. Long white metal brooches to be worn on hats or shoulder straps. They testify to the growing tendency toward large jewellery. Seen at Magny's.

5. A necklace and bracelet ensemble of red leather with squares of white metal. From "Sellerie d'Art".





6. This ensemble of navy blue and white scarf, bag and vanity case appeared in Worth's window. Navy blue synthetic silk scarf with white ends appliquéd in points. The simple navy blue bag is made of the same silk, its touch of white being in the lining of the flap. The silver vanity case has a white monogram on a navy blue enamel background.

7. Miniature dumbbells of white composition are the amusing feature of this black kid belt and matching bracelet. A refreshing note seen in the window of "Sellerie d'Art".



FRESH COLOUR COMBINATIONS ARE THE KEY TO EVENING CHIC

1. Decidedly stimulating are the colours combined in this costume which was seen at Mrs. Corrigan's dinner at the Ritz. The dress is vermilion orange georgette. The jacket is sapphire blue velvet. The jacket has a sleeve on one side and a cape effect on the other. Notice also its long tied ends in keeping with the new tendency toward vertical lines achieved by sashes, panels and other devices.

2. Two tones of blue compose this interesting costume, which was observed at Ciro's. The light blue panel down the center front of the skirt dramatically emphasizes the new, vertical silhouette. A brief train, hardly more than a dip in the skirt, is characteristic of the current evening mode. Likewise significant is the fact that the shoulders are covered, after the manner of most smart décolletages these evenings.





TWO AMUSING VERSIONS OF THE AFTERNOON-EVENING DRESS

Inventions that permit a costume to do double duty for both formal afternoon and informal evening continue to spur chic women on to bigger and better tricks of ingenuity.

3. Perfect for the occasion is this black satin frock seen at the Stravinsky concert. It is transformed into an afternoon costume by the addition of the long sleeved, high necked red crêpe romain jacket.

4. An intriguing bell-hop hat and jacket were worn by the Princess Jean-Louis de Faucigny-Lucinge when she went dancing at Florence's. The jacket is black velvet, the low-cut dress black crêpe. A wide gold necklace and bracelet are dramatic accents with this original costume.





"Vogue says" Cards

—yours for the asking

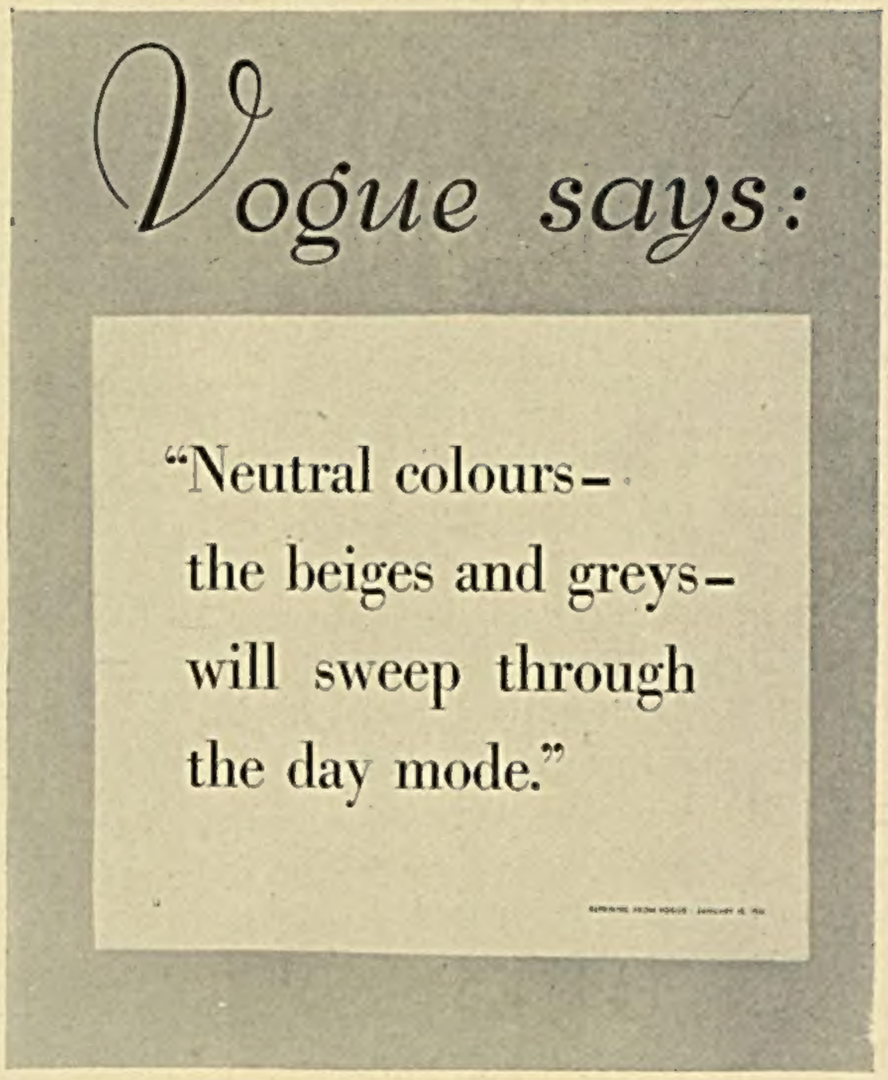
*Vogue says: "White hats are terribly exhilarating."

*Vogue says: "Coats can stop anywhere."

*Vogue says: "Black and white are perpetually important."

*Vogue says: "For a direct route to chic, you can always count on beige and brown."

These four quotations have been reproduced on attractive "Vogue says" display cards, a sample of which is illustrated at the right. These fashion messages, authorized by the name Vogue, will lend prestige and interest to your advertisements and displays. Stores desiring these cards may have them without charge. Address Vogue Editorial Service Bureau, 420 Lexington Ave., New York.



"Vogue Says" cards are 11" x 13" in size

Fashion points that may be quoted in advertisements

Stores may quote the Fashion Points given below in advertisements and displays and thus gain prestige and authority. It is important to note that only the quotations given on this page may be used. Without specific written authority from Vogue's Editorial Service Bureau, no store may select its own quotations from the magazine for advertising purposes. The entire contents of Vogue, including Fashion Points, are copyrighted, 1933, by the Condé Nast Publications, Inc.

For the coat buyer:

Vogue says: "A lot of fur or none—take your choice in your spring coat."

Vogue says: "Smoke fox is the newest thing."

Vogue says: "Capes are the great *beau geste.*"

For the suit and ensemble buyer:

Vogue says: "Tweed in a semi-pastel shade is new for rural localities and journeying about."

Vogue says: "If you're dying for the utterly last word, pick, by all means, a three-quarters-coat and dress ensemble."

For the dress buyer:

Vogue says: "The first great commandment is—go straight in silhouette."

Vogue says: "Linen is a Fabric-About-Town."

Vogue says: "An avalanche of white settles everywhere."

Vogue says: "Stripes, checks, plaids and dots —somewhere, somehow, someplace, do get them into your wardrobe."

For the millinery buyer:

Vogue says: "Probably no hat on earth can be as rankly flattering as the flower toque."

For the sportswear and wool yarn buyer:

Vogue says: "You can't have a smarter golf costume than a hand-knitted sweater worn with a rough wool skirt."



MORE THAN YOU WOULD EXPECT EVEN OF . . . . . THE LINCOLN

EXPECTATIONS are high, naturally, as you take your place behind the wheel of a Lincoln, or rest at ease on relaxing cushions. But the motoring thrill of the new 12 cylinder Lincoln with 136-inch wheelbase is beyond anything you ever experienced . . . unless you are already familiar with Lincoln 12 cylinder motor cars.

An effortless smooth motion. An alert, unbelievably quick responsiveness. Ease of control. A feeling of security pleasantly reminding you that your motor car is a precision-built Lincoln. Never before has Lincoln offered value as great as that found today in this new Lincoln 12-136. Here are typical Lincoln qualities and high mechanical standards presented at the lowest prices in Lincoln history . . . from $2700 at Detroit.

The Lincoln 12 with 145-inch wheelbase, and 150 horsepower, is the most luxurious Lincoln ever built. It is priced from $4200 at Detroit. You are cordially invited to test your own critical judgment with a demonstration of these new Lincoln motor cars.

Mildness and Character



"It's toasted"

Copr., 1933, The American Tobacco Co.